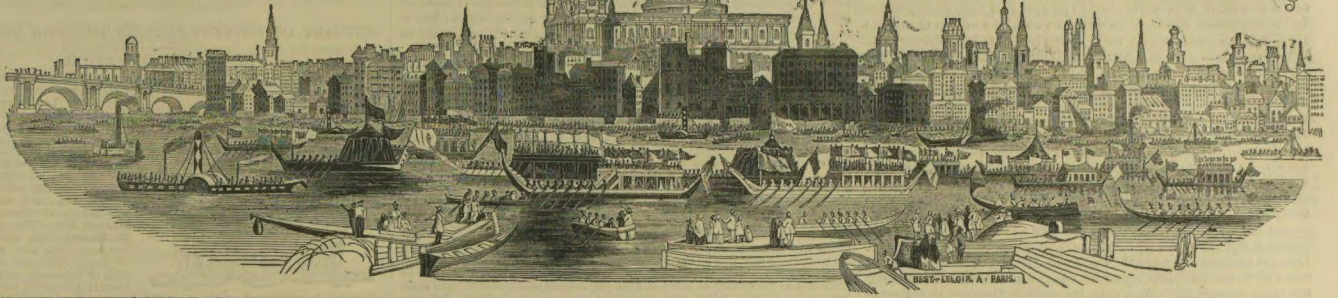


THE ILLUSTRATED LONDON NEWS



No. 506.—VOL. XIX.]

SATURDAY, AUGUST 2, 1851.

Two NUMBERS, 1s.
{ WITH HALF-SHEET SUPPLEMENT, GRATIS.

THE TAXES ON KNOWLEDGE.

THE Select Committee appointed by the House of Commons to inquire into the operation of the law which forbids the publication of newspapers without a stamp, have presented their report. They have been for some months past occupied in collecting evidence on every branch of the subject, and appear to have conducted the inquiry with ability and fairness. The result is a condemnation of the tax on all the usual grounds on which it has hitherto been attempted to justify it. The report discloses no new facts, and states no arguments against the Stamp Duty, which were not previously known and employed; but it possesses the merit of concentrating these facts and arguments, and of putting the whole case in a clear, strong, authoritative, and convincing manner.

The taxes on knowledge are twofold: the first is the Excise duty upon paper—a subject to which the inquiries of the committee did not extend, but which it is desirable to keep constantly fresh in the recollection of the public. Our opinions upon it have been more than once expressed. The impolicy of taxing such a commodity is so generally acknowledged, that the abolition of the duty, and the consequent freedom of the paper manufacture, is only a question of time. Whenever a Chancellor of the Exchequer shall be found wise enough to imitate, as regards paper, the example set by Sir Robert Peel, with such brilliant success as regards glass, there will be no fear that Parliament will interpose its veto between him and his good intentions. If the officers of the Excise have not been already relieved of their mischievous attendance upon the operation of

paper-making, it is solely due to the incapacity or unwillingness of Sir Charles Wood to devise a comprehensive and statesmanlike Budget. The doom of the tax has been pronounced by universal consent, and its continuance rests upon no argument stronger than that which our financial ministers are so fond of employing—that money must be procured somehow. Such an argument, when applied to taxation that impedes commerce and industry, and affects the health, morals, and social improvement of the people, will not continue to be tolerated.

But the impolicy and injustice of the second of the two taxes upon knowledge—the newspaper stamp—are not so generally understood or acknowledged. Many persons who think the interference of the Excise with the manufacture of paper to be injurious to trade, and who have no objection to the cheapening of paper generally, and of books particularly, are yet of opinion that the newspaper stamp has the effect of preventing the dissemination of false, seditious, or immoral doctrine in the newspapers;—that the tax “keeps newspapers respectable,” and that in reality the stamp is not a hardship either upon the public or upon the proprietors of newspapers; inasmuch as by its means the public is privileged to receive, and the proprietors to send, newspapers free by post in all parts of the country. This class of reasoners will derive much instruction in perusing the report of the committee. No person who coolly and impartially considers the arguments used in this able document, and weighs the facts by which they are supported, can fail to admit that the newspaper stamp duty is, to say the least of it, a mistake, and that the sooner it is abolished, the better.

To tax news merely because it is news, is absurd as well as impolitic; for no Government can really have an interest in the ignorance of its people. But the absurdity of the tax becomes still more apparent, when it is known that the law authorities of the Government cannot strictly define what they mean by news. To use the words of the Report, “the Secretary of the Board of Inland Revenue states that a paper containing nothing but records of proceedings in private families, and calumnious insinuations as to the conduct of individuals, is not liable to the stamp;” but that a paper which should, without a stamp, publish the Queen’s Speech on the opening of Parliament, would be liable to a prosecution. Falsehoods, libels, blasphemies, and seditious may be, and often are, published by periodicals that make such matters their business. Whatever impediments may be thrown in the way of such disreputable publications, the stamp duty is not one; for falsehood is not liable to the duty, nor libel, nor sedition, nor blasphemy. But when a newspaper publishes facts which it is of the highest social importance should be made known—when it sends its intelligent reporters to the galleries of the two Houses of Parliament, or despatches its active and painstaking correspondents to the remotest ends of the world, to gather commercial and political truths, the dissemination of which is a public necessity and benefit, it is taxed to an extent sufficient to withhold such information from the poor. No doubt, one of the original intentions of the Legislature, in imposing the stamp duty upon newspapers, was to have some sort of a guarantee, that publications, possessing such power for evil as well as for good, should not be established by irresponsible parties or mere men of straw. Yet it seems



OYSTER DAY.—“PLEASE TO REMEMBER THE CROTTO.”—(SEE NEXT PAGE.)



THE BAGNO DI NISIDA, THE PRISON OF CARLO POERIO.

STATE PROSECUTIONS OF THE NEAPOLITAN GOVERNMENT.

We are enabled, from the sketch-book of a Correspondent, to illustrate one of the gloomy prison-houses in which Carlo Poerio, the ex-Minister of Naples, was confined by verdict of the Grand Criminal Court, as described by Mr. Gladstone, in the first of his letters to the Earl of Aberdeen. As the description of this *Bagno* di Nisida was quoted in our Journal of last week (see page 111), we need not here repeat the passage. It appears that the practice of chaining two prisoners together was introduced at Nisida, for the sake of Poerio and his fellow-prisoners. Mr. Gladstone adds:—

I was assured that two or three weeks before, among 600 prisoners in the *bagno* (which to the passer-by looks hardly bigger than a martello tower), these double irons were totally unknown; and there were many political offenders then there, but they were men of the lower class, to whom this kind of punishment would have been but a slight addition. But just about the time when Poerio and his companions were sent to Nisida, an order came from Prince Luigi, the brother of the King, who, as admiral, has charge of the island, ordering that double irons should be used for those who had been brought into the prison since a certain rather recent date—I think, July 22, 1850. Thus it was contrived to have them put on Poerio and his friends, and yet to have a plea, such as it is, for saying that the measure was not adopted with a view to their case, and to the extreme moral (as well as the not slight physical) suffering which it would secure for them. Among these, as I had already said, had been chained together the informer Margherita and one of his victims. Among these, I myself saw a political prisoner, Romeo, chained in the manner I have described to an ordinary offender, a young man with one of the most ferocious and sullen countenances I have seen among many hundreds of the Neapolitan criminals.

The inspector of this prison, General Palomba, had, I was informed, never, or not for a very long time, visited it. But he had come just before I was there; and it is impossible to avoid the inference, that he came in order to make certain that the orders for increased severity were not evaded or relaxed.

Our correspondent has furnished us with the following strong confirmation of Mr. Gladstone's conviction, "that it is often desired to obtain the scaffold's aim without the outcry which the scaffold would create."

In 1847, the prison of Castellamare was in such a ruinous state that two sentries were placed on the road to prevent any carriage passing it, except at a foot pace, from fear of its being thrown down by the concussion, it being in so dilapidated a state, from a fire some years before; and yet in those black walls were every night confined from 200 to 300 convicts, employed by day at the dock-yards of Castellamare. The King could not be in ignorance of this, as he passed his summer months there, and almost daily visited the dock-yards adjoining it.

It is the common practice in Italy to condemn to death without the executioner's hand; a disaffected regiment may easier be got rid of by being sent to encamp at the swamps of Capua than by court-martial, when the uniforms returning in cartloads to the stores is the only tell-tale; or an inquiring *religieuse* ordered to a monastery so unhealthy that a second spring never greets its inmates, the malaria being as deadly as the axe.

CLOCKMAKING.—Mr. Matthew Litchfield, of Sutton-in-Ashfield, has just completed an elaborate time-piece, or astronomical clock. It shows the time of the sun's rising, setting, and setting; his right ascension and declination, and his place in the ecliptic for every day in the year. The age and phases of the moon, her right ascension and declination; the time of her rising and setting, the time she comes to the meridian, and her place in the ecliptic for every day in the year. The rising, setting, and setting of the stars of the first, second, and third magnitudes, their diurnal and annual revolutions, with the time of their coming to the meridian, for every day in the year; likewise, the right day of the month for every day of the year.

LYNCH LAW AMONGST THE SCHOOLMASTERS.—(From a New York paper.)—At the general meeting of governors and parents, specially convened, resolved unanimously, that, as Mr. Morrison has not yet thought fit to lower the charges for boarders in his establishment, in accordance with the reduced prices of fixings of all kinds, and moreover has, without the concurrence of any governor or parent interested in his school, taken upon himself to extend the time of the usual half-yearly vacation, each parent or guardian be authorised and desired to deduct from the next account of his son or ward 25 per cent. for the reduction in the price of fixings, and 5 per cent. additional from the remaining sum for each week's extra holiday so given by Mr. Morrison to his own pocket.—New York, June 23, 1851.

A dinner was given on Saturday, at M. Soyer's Symposium, to a body of French mechanics, who have been sent over to this country by the Commissioners for France to visit the Great Exhibition. Among the English guests who were present were Mr. Fox, of the firm of Messrs. Fox and Henderson, who, in reply to the toast of his health, which was eloquently proposed by one of the *emigrants*, expressed the satisfaction with which he viewed such a demonstration of friendship and good-will. The exhibition, he remarked, would be a great instrument in the promotion of the peace of the world, a sentiment which obtained the cordial assent of the meeting.

CHRIST CHURCH, KENSINGTON.

This edifice, of very neat design, is situated in Victoria-road, and was consecrated on Wednesday, the 23d ult., by the Bishop of the diocese. The Church, which is not at present a district, has been built to accommodate the over-crowded congregation of the parish church of St. Mary Abbots. The first stone was laid by the Vicar, the Archdeacon of Middlesex, on Wednesday, the 24th of July, 1850. The architect was Mr. Benjamin Ferrey; the builder was Mr. Myers. The architecture is of the Decorated style, varying from geometrical to flowing. The ground-plan comprises a chancel, upwards of 90 feet long; a nave of five bays, with aisles; a north porch; and a tower and spire at the east end of the north aisle (opening by an arch into the chancel), of a total length of 120 feet. The pillars of the nave are octagonal; the chancel arch is lofty, springing from clustered piers; the roofs are all of open timber; the chancel is fitted with longitudinal stall-like benches; and the organ (an excellent instrument, by Houlditch) is placed on one side, under the inner arch. The windows throughout are of flowered quarries, by Messrs. Powell, of Whitefriars; the east window is a rich diaper pattern, copied from York Minster. The communion-plate was presented by J. Merriman, Esq.; the altar chairs by W. F. Wolley, Esq., of Campden House; and the altar-cloth by Dr. Philip. The pulpit is an elegant one of stone. The whole of the Church is paved with Minton's tiles. The decorations of the chancel are not yet completed but a considerable amount of coloured diaper-work is contemplated. All the seats are open, and will accommodate from 750 to 800 persons. The total cost of the building and fittings has been about £5000.

The site of the Church was presented by H. L. Vallotton, Esq., of Hyde Park-gate, the principal proprietor of the neighbourhood. The Church was well filled on the day of consecration, in spite of the unfavourable state of the weather. An excellent sermon was preached by the Bishop, from St. John, xx. 19, which realised a collection, towards the building fund, of £120.

At the conclusion of the service, about seventy of the chief clergy and gentry adjourned to the vicarage, where an elegant collation had been provided by the Archdeacon. The customary loyal toasts were given,

and the Bishop, after an able speech from the Archdeacon, alluded to the great want of Church accommodation still existing in the parish, notwithstanding the three churches that had been erected during the incumbency of the present Vicar: his Lordship stated that he hoped to be called upon, before very long, to consecrate another church; and that he should rejoice to see the day when he should be able to crown the whole by consecrating a noble parish church, in all respects worthy of the opulence and respectability of the neighbourhood.

THE LATE MARSHAL SEBASTIANI.

FRANCIS HORACE DE SEBASTIANI, a Marshal of France, and a soldier of the Republic the Empire, and the Monarchy, sprang from a family connected with that of Napoleon. Sebastiani was born in 1773, and commenced his military career very early in life: he was a Colonel of Dragoons at the period of the celebrated 18th Brumaire. Having then acted a part which pleased Napoleon, he rose rapidly in favour and in fame. His subsequent career was most brilliant. His name continually appears in connexion with the terrible wars of France in Germany, the Peninsula, and Russia. He shared in the defence of the French territory in 1814, and he fought at Waterloo. At the battle of Austerlitz, Sebastiani was highly distinguished; and, immediately after that victory, his Imperial master, as a strong mark of his esteem and confidence, sent him to Constantinople to negotiate an alliance between the Sultan Selim and France, for



THE LATE MARSHAL SEBASTIANI.

shutting the entry of the Dardanelles against the British fleet. He there first gave proof of his diplomatic talents. After the fall of Napoleon and the return of the Bourbons, Sebastiani joined the Opposition in the Chamber of Deputies, and continued to act with it throughout the period of the Restoration. The revolution of July, 1830, found in him an ardent supporter, and his conduct in aiding that great event obtained for him the lasting friendship and gratitude of Louis Philippe. General Sebastiani, on the establishment of the new Government, went first as Ambassador to Naples, and after that as Ambassador to London. He received from the King of France, on October 21, 1840, the *baton* of a Marshal of France; and every honour and happiness appeared to attend his old age, when a frightful domestic tragedy destroyed his peace and that of his family for ever. The Marshal's daughter, the Duchess of Choiseul-Praslin, was, on the 18th of August, 1847, assassinated by the Duke of Nemours, who poisoned himself in the prison of the Luxembourg. Her father never recovered the shock. He retired from public life, but, on the breaking out of the revolution which de-throned Louis Philippe, he once more came forward to aid the King with his counsel. Unfortunately for the Monarch, his advice, dictated by wisdom and gratitude, could not be followed. Marshal Sebastiani died at Paris, on the 21st ultimo, in the seventy-ninth year of his age.

THE GUERNSEY RACE-PLATE.

This superb piece of plate is "the Queen's Cup," presented by her Majesty to the inhabitants of Guernsey, and to be contested for at the races held on the 16th and 17th inst. The Cup is of elegant design, with *cinq-cento* enrichments, and the introduction of dolphins, peculiarly characteristic for an island prize. It is from the establishment of Mr Dobson, silversmith to her Majesty, 32, Piccadilly.



THE GUERNSEY RACE CUP, 1851.—PRESENTED BY HER MAJESTY.



CHRIST CHURCH, VICTORIA-ROAD, KENSINGTON.



PARIS FASHIONS FOR AUGUST.

PARIS FASHIONS FOR AUGUST.

ALL the brilliant *toilettes* appear to have left Paris for Vichy and Baden Still, as the fashions are made up in Paris, if we cannot see all the charming novelties worn, we can glance at the toilets most admired at the various watering-places. The materials, of course, are of the lightest texture imaginable. Poplin is superseded by the new Scotch *poplinette*, which is well adapted for travelling, because it does not tumble; and, as it is worn without flounces, it can be packed in trunks without inconvenience. Now that embroidery is so much sought after, *cameos* are much the fashion: they are generally made of embroidered muslin, with *point d'armes*, the richest kind of embroidery. They are worn with *berge* skirts, with flowered or square (kind of plaid) patterns, trimmed with flounces. A scarf or plain pointed shawl of black lace completes this charming morning visiting dress. For evening, light ball dresses, mostly of white muslin, are worn low; and the indispensable ornaments of such a *toilette* are natural flowers. Our duty as chroniclers of fashion obliges us to mention all novelties.

It is with regret we have to speak of a fancy which appeared some time back, but only as a fancy, when we remained silent upon the subject; but now it threatens to become a fashion, we must caution our fair readers to hesitate before they adopt the innovation. What think you of a waistcoat—a man's waistcoat!—of white *piqué*, with diamond or malachite buttons?

THE ILLUSTRATIONS.

Leghorn straw bonnet, trimmed with two bunches of short plumes. Dress of *poplinette* with pattern, plain ground; trimmed with three flounces, edged with plaid ribbon; body open in front, and kept in place by three *lacs* of ribbon to match. *Fichus* of English lace, wide sleeves, with under-sleeves, also of English lace; pointed shawl, of plain black lace. 2. A Bonnet of embroidered straw, with spreading front, trimmed with green, red, or white poppies; these last are charming. Albanais dress, mallow-coloured, with *pardessus* of the same; white *piqué* waistcoat, trimmed with double row of buttons; *fichu*, trimmed with Valenciennes lace.

The side and crown of caps are trimmed with Malines lace, in two rows, mingling with the bunches of striped ribbon, laid on flat.

Scarf of black net, trimmed with velvet lace, laid on flat; the lace is sometimes of different widths, set on according to taste, and trimmed with a lace flounce; they are also made trimmed with two flounces instead of two *fichus à colonne* (that is, with a white stripe) with inlet.

Closed under-sleeve, trimmed with an inlet, also with two rows of Malines lace. There are other under-sleeves of muslin, open and trimmed with two rows of English lace. Canezou of Indian muslin, trimmed with embroidery à l'Anglaise, with a shoulder-band, and small skirts; and just above the skirts a fancy ribbon, closed by two bunches without ends.

LOCKS AND LOCK-PICKING.

WITH A PORTRAIT OF MR. A. C. HOBBS.

In our last week's Supplement we gave Engravings and descriptions of Chubb's Detector Lock, and Newell's (of America) Paratopie Lock (A. C. Hobbs proprietor), and also referred to the exciting challenges then pending with respect to the picking of those locks and others heretofore considered impregnable.

For some time past Mr. Hobbs has upon more than one occasion hinted at the possibility of opening, without keys, those locks which had heretofore been considered as possessing the great desideratum of perfect security. In order to put the matter to a test, a number of gentlemen were invited to be present at No. 24, Great George-street, Westminster, to meet Mr. Hobbs, for the purpose of affording him an opportunity of operating upon a lock which, some months since, was placed on the door of one of the vaults of the State Paper Office. Several gentlemen accordingly assembled, among whom were Mr. Porter, the secretary of the Board of Trade; Mr. Biddle, of the Great Exhibition; Mr. Peabody; Mr. Schenck, engineer;



MR. HOBBS.—FROM A DAGUERRETYPE BY MAYALL.

Mr. Bell, and several other gentlemen. The lock having been examined and found to be fairly locked, Mr. Hobbs produced from his waistcoat pocket two or three small and simple-looking tools, and proceeded to work. Within twenty-five minutes from the time of commencing, the bolt of the lock flew back, and the door was opened. It was then suggested by one of the gentlemen present that Mr. Hobbs should turn the bolt back again, and lock the door; it being a "detector" lock, it was considered he would be unable to accomplish this feat. In less than ten minutes, however, the door was again locked—no injury whatever was done to the interior of the lock, and no traces were to be seen of its having been picked. The lock in question bore the stamp of "Chubb's New Patent."

As may be imagined, this performance created a great deal of excitement.

ment in the world interested in locks and keys; and a committee, consisting of Mr. G. Rennie, Professor Cowper, and Mr. B. Webb, was immediately appointed for the purpose of making arrangements for allowing Mr. Hobbs to try his skill upon the mysterious lock so long exhibited in the window of Mr. Bramah, in Piccadilly, with the tempting announcement, in letters of gold, offering a reward of £200 to any one who should pick it. In short, this challenge, so long unheeded, has at length been accepted. The monster lock has been removed from its long resting-place in Mr. Bramah's window to an upper room in the house; where, having been placed upon two boards, which have been sealed by the committee, Mr. Hobbs at once commenced operations upon it. Thirty days are by agreement to be allowed for the experiments. By the end of that time, if Mr. Hobbs shall not have succeeded, he will have to confess himself beaten *quoad* the lock in question, which will then, doubtless, be restored with honour to its old position in Messrs. Bramah's window.

Meantime, it may be interesting to go back into the history of the affair, and to look a little into the subject of locks and lock-picking in general.

This subject was brought under the consideration of the Institution of Mechanical Engineers, at their meeting on the 30th of June, when Mr. Hodges read a paper on the progress of lock improvement which was followed by an animated discussion, in which Mr. Chubb and Mr. Hobbs took part. At the close of the challenge given by Mr. Chubb respecting the picking of his lock was formally accepted by Mr. Hobbs, who, in his turn, held out a challenge respecting the Newell lock in the following terms:—"That a party might take any commercial lock (of the Newell patent), examine it as much as he pleased, without limit of time, and take the lock to pieces and put it together again in the presence of competent persons; that he then locked in the same presence; and if the party could pick it in any time, and after any number of trials, a prize of £1000 would be given."

In consideration of the interest very naturally excited in the public mind, and particularly amongst commercial communities, by the performances of Mr. Hobbs, and the consequences which they seem to involve, we have devoted some attention to the subject, with the hope of being able to bring before the public an explanation of the rationale of the principles upon which Mr. Hobbs operates in lock-picking.

Taking Chubb's lock as the last and most striking example. As we explained in our short descriptive article last week, and as all who have ever seen a Chubb lock pretty well understand, the security of that lock consists in a set of tumblers ranged side by side—say half a dozen in number—each of which is raised to different heights, so that the bolt would yield to force applied in the right direction but for certain obstructions, which it becomes his business to remove. Accordingly, he introduces into the lock a sort of skeleton key, or picklock, with which he presses the bolt in the direction backward; and to the other end of that instrument, on a lever arm, he puts a weight, which keeps the pressure of the bolt constantly against the bolt; he then proceeds, by means of a very simple implement, to lift the tumblers one by one—an operation of considerable nicety, requiring great delicate touch, and as he so lifts them successively to their right places, they are retained there, removing, one by one, the several obstructions against the backward movement of the bolt; so that, when the last tumbler is raised, the bolt is entirely free, and flies back by the pressure kept on it by the lever before mentioned, and the lock is opened. To re-lock it, it is only necessary to reverse the process just described. We will next week consider the subject further, showing in what the principle of the Newell lock differs from the tumbler locks hitherto in use in Europe.

MIDDLESEX COUNTY LUNATIC ASYLUM, COLNEY HATCH.

This new Asylum has just been completed, and on the 1st ult. was inspected by the "Justices, clergy, boards of guardians, and parochial officers within the county of Middlesex." On the same day, the burial-ground attached to the Asylum was consecrated by the Bishop of London; and our Artist has represented this brief but impressive ceremony. The spot selected was inclosed and covered by a tent. In the foreground of the picture, Mr. Murray is reading the deed of conveyance, which he afterwards delivered to the Bishop's proctor, who stands at the head of the table, between the Bishop and one of the Chancellors of the Asylum. The deed of conveyance being presented by the proctor to the Bishop, his Lordship delivered a short address, followed by a prayer, with which the consecration terminated.

The visitors were then shown over the Asylum, and in the course of their inspection frequent must have been the melancholy reflection that the most grievous affliction that even those who had mild minds, and this vast building for the sufferers. Still, this thought was followed by the consolatory evidence, that whatever human skill could effect in mitigating the frightful suffering, had been here attempted, and that such a "happy haven" had been reared. In the course of the day, Mr. B. Rotch, the excellent chairman of the Magistrates' Committee, took occasion to congratulate the county upon the work at last accomplished, and various friendly remarks were made by him and others, who were present, as to the advantages of the new Asylum, and its economical, and at least not deny that it was something to be proud of as a model institution for the world.

It will be interesting to add, that her Majesty has originated a fund to be called the "Victoria fund," which is to be applied to the assistance of those persons who leave the asylum cured, but who, when they leave it, may be without friends or means of self-support. Prince Albert, it is stated, also takes great interest in the institution. The first stone of the building was laid by his Royal Highness on May 8, 1840; and a view of the edifice, as now completed, appeared in the ILLUSTRATED LONDON NEWS, No. 370. The length of the main building of the Asylum is 1844 feet, or 36 feet longer than the Crystal Palace, in Hyde Park.

CALENDAR FOR THE WEEK.

SUNDAY, August 3.—Seventh Sunday after Trinity.
MONDAY, 4.—East India Docks opened, 1806.
TUESDAY, 5.—Oyster Season commences.
WEDNESDAY, 6.—Princes Alfred born, 1844.
THURSDAY, 7.—Queen Victoria, 1819.
FRIDAY, 8.—George Canning died, 1827. Marshal Ney shot, 1815.
SATURDAY, 9.—Accession of Louis Philippe to the French throne, 1830.

TIMES OF HIGH WATER AT LONDON BRIDGE, FOR THE WEEK ENDING AUGUST 9, 1850.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
h m	h m	h m	h m	h m	h m	h m
10 15	10 15	10 15	10 15	10 15	10 15	10 15
10 30	10 30	10 30	10 30	10 30	10 30	10 30
10 45	10 45	10 45	10 45	10 45	10 45	10 45
11 0	11 0	11 0	11 0	11 0	11 0	11 0
11 15	11 15	11 15	11 15	11 15	11 15	11 15
11 30	11 30	11 30	11 30	11 30	11 30	11 30
11 45	11 45	11 45	11 45	11 45	11 45	11 45
12 0	12 0	12 0	12 0	12 0	12 0	12 0

WATERFORD AND LIMERICK RAILWAY COMPANY.—NOTICE is hereby given, that the Twelfth Half-Yearly General Meeting of the Shareholders of the Waterford and Limerick Railway Company will be held at the TOWN HALL, in the city of WATERFORD, on MONDAY, the 1st day of AUGUST, instant, at 12 o'clock noon, for the purpose of receiving the Report of the Directors and Statement of Accounts for the Half-Year ending 30th June, 1851.

The Transfer Books will be closed on the 15th August, and re-opened the day after the Meeting.

Dated this 1st day of August, 1851. JOHN O'CONNOR, Secretary.

CHESTER AND HOLYHEAD RAILWAY.—REDUCTION OF FARES.—Passes of THROUGH and RETURN TICKETS between DUBLIN, LIVERPOOL, MANCHESTER, CHESTER, and HOLYHEAD, will be reduced on FRIDAY, August 1st. Passengers will be booked through and conveyed at the following Fares, which include the passage-money between Kingston and Holyhead, either by the Route of the Chester and Holyhead, or of the City of Dublin Company.

Single Fare.	Return Ticket.
1st Cl. 1s. 6d.	1st Cl. 2s. 6d.
2nd Cl. 1s. 0d.	2nd Cl. 2s. 0d.
3rd Cl. 0s. 6d.	3rd Cl. 1s. 6d.
4th Cl. 0s. 3d.	4th Cl. 0s. 8d.
5th Cl. 0s. 1d.	5th Cl. 0s. 4d.
6th Cl. 0s. 0d.	6th Cl. 0s. 0d.
7th Cl. 0s. 0d.	7th Cl. 0s. 0d.
8th Cl. 0s. 0d.	8th Cl. 0s. 0d.
9th Cl. 0s. 0d.	9th Cl. 0s. 0d.
10th Cl. 0s. 0d.	10th Cl. 0s. 0d.
11th Cl. 0s. 0d.	11th Cl. 0s. 0d.
12th Cl. 0s. 0d.	12th Cl. 0s. 0d.

The Return Ticket between Dublin, Liverpool, Chester, Manchester, and Birmingham, will be available for the Return Journey for SEVEN days after the date of issue. Those between Dublin and London FOURTEEN days.

Departures from Kingston.—Arrival in London.

1.00 p.m. Mail. 4.00 a.m. Express.

1.30 p.m. Mail. 4.30 a.m. Express.

2.00 p.m. Mail. 5.00 a.m. Express.

2.30 p.m. Mail. 5.30 a.m. Express.

3.00 p.m. Mail. 6.00 a.m. Express.

3.30 p.m. Mail. 6.30 a.m. Express.

4.00 p.m. Mail. 7.00 a.m. Express.

VOLUME EIGHTEEN OF THE ILLUSTRATED LONDON NEWS.

LONDON NEWS is now ready, bound in cloth gilt, price One Guinea; or in paper covers, 16s.; published this day, JULY 19; containing nearly SEVEN HUNDRED ENGLISH ILLUSTRATIONS, 360 of which are relative to the GREAT EXHIBITION.

Cases for Binding the Vol. 2s. 6d. each.

Orders received by all Booksellers and Newsmen; and may be had at the Office, 158, Strand, London.

LE 14me NUMERO de L'ILLUSTRATED LONDON NEWS en FRANCAIS.

de SAMEDI prochain, contient, entre autres articles originaux, écrits spécialement pour le Journal, une Nouvelle et curieuse Histoire des Impressions de la Presse, de la Presse de Paris à Londres, par Old et New, et une Nouvelle Revue Polytechnique de l'Exposition; La Junk Chimie; Berlin; La Semaine à Londres; Théâtres, Musique, et Concerts; Le Palais à Londres; Courrier Politique; Contre de Paris; toutes les Nouvelles de la Semaine, &c. &c. Huit pages de magnifiques Illustrations.

Tous les Numéros qui ont paru depuis le commencement (3 Mal, Ouvverture de l'Exposition) ont été réimprimés. On peut se les procurer séparément, ou réunis en une brochure, avec une couverture magnifiquement illustrée. Prix du Cahier, contenant Dix Numéros et une magnifique Vue du Palais de Cristal tiré à part, 3 shillings.

ILLUSTRATED LONDON NEWS LIBRARY.

In Monthly Volumes, copiously illustrated, price 2s. 6d.

THE MORMONS, a Contemporary History; or, Memoirs of the Life and Death of JOSEPH SMITH, the American Mahomet. In One Vol. Price 2s. 6d.

"The contents of this volume are curious and interesting to the highest degree, and they do the first full and fair account which has been given to the world of the new religion called Mormonism, and of Joe Smith, its founder."—*Atlas*.

"One of the most painfully instructive volumes that ever issued from the press."—*Times*.

"One of the most remarkable events in modern history has been the rise and progress of the Mormonites; it is, perhaps, unparalleled in the history of the world. The author has performed his task with impartiality and care."—*Standard of Freedom*.

"An extremely interesting work. The author gives the details of the history of the American Mahomet with the honesty and candour so essential to historical narrative. The incidents are so numerous, exciting, and tragical, that the work has all the fascination of a romance, and cannot fail to attract very general attention."—*Standard of Freedom*.

In preparation, a variety of original works. The Third Volume of BOSWELL'S LIFE OF JOHNSON will be published on the 15th August next.

Office, 158, Strand.

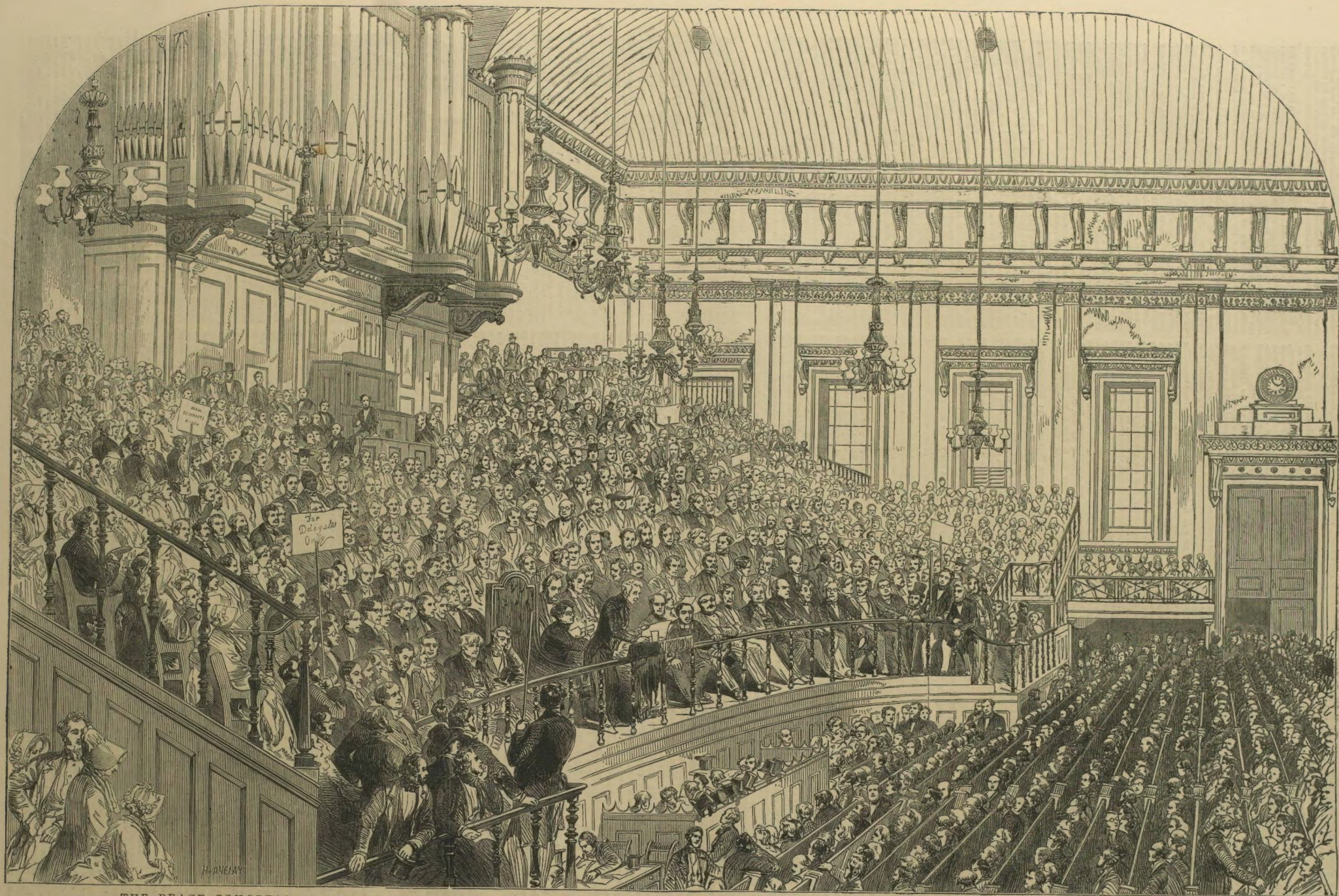
GUILD OF LITERATURE AND ART.—HANOVER-SQUARE.

ROOMS.—Positively the last performance in London by the AMATEUR COMPANY OF LITERATURE AND ART, in the Theatre of the Guild of Literature and Art, in Five Acts, entitled NO GOING BACK TO THE FUTURE, or, MANY SIDES TO A CHARACTER; and the new farce by Mr. Charles Dickens, and Mr. Mark Lemon, called MR. NIGHTINGALE'S DIARY, the Comedy and Farce will be repeated on MONDAY, August the 14th. Tickets, 1s. 6d. and 1s. 3d. The Theatre will be open at 7 o'clock. The Guild of Literature and Art, to be held at Mr. Mitchell, 33, Old Bond-street; Messrs. Ebers, 27, Old Bond-street; Mr. Hookham, 15, Old Bond-street; Mr. Andrews, 167, New Bond-street; Messrs. Chappell, 20, New Bond-street; Mr. Robert Oliver, 10, Old Bond-street; Messrs. Lane and Co., 20, New Bond-street; Mr. Sims, 1, St. James's-street; Messrs. Cranmer and Beale, 301, Strand; Messrs. Smith and Smith, 10, Cornhill; Messrs. Keith and Prowse, 41, Cheapside; and at the Guild of Literature and Art, 15, Hanover-square. Doors open at a quarter before 7 o'clock; commence exactly at a quarter before 8.

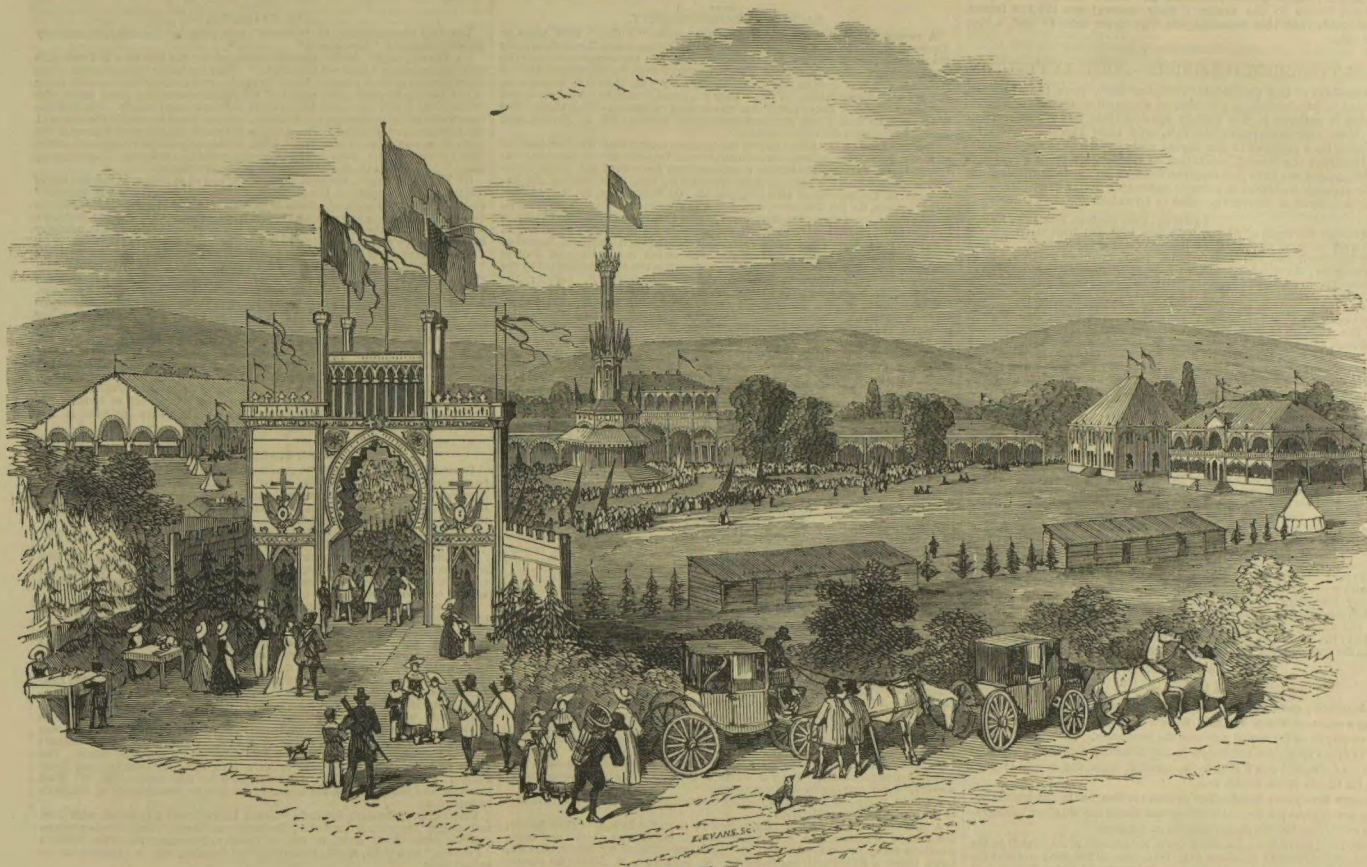
THEATRE ROYAL DRURY LANE.—TRIUMPHANT SUCCESS OF THE AMERICAN AND FRENCH EQUESTRIAN TROUPE.

Second week of Miss Caroline and Mme. Brown, Messrs. Loutlet, Mr. McNeill, Mr. Eaton Stone, Young Bapiste, &c. who are nightly hailed with rapturous applause for their skill and fashionable audiences, during their various seasons of Equitation in the Grand Arena of the Theatre Royal Drury Lane. The troupe consists of the most celebrated and the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d. On THURSDAY next, August 7, there will be a Grand Fete of the Stars EQUESTRIAN, and as the most talented Artists of the present day. A CHANGE OF PROGRAMME EVERY NIGHT.—Doors open at Half-past seven o'clock. Dress Circle, 3s.; 1st, 2s.; 2nd, 1s.; 3rd, 6d

ELECTION OF A SHERIFF.—On Monday a common hall was held for the election of a sheriff in the room of Mr. James Hartley, who, upon being declared, together with Mr. Cotterell, to fill the office, declined to serve, and was paid the fine. Soon after the announcement the Mr. Hartley would not accept of the office, several gentlemen of influence in the City waited upon Mr. Richard Swift, a gentleman of high respectability, and considerable attainments and influence, and without any solicitation obtained his consent to become a candidate for the dignity. He accordingly proposed on Monday as a candidate for the Shrievalty, and elected without opposition, under the title of Richard Swift, "citizen and spectacle maker."



THE PEACE CONGRESS IN EXETER HALL.—SIR DAVID BREWSTER, THE PRESIDENT, READING THE INAUGURAL ADDRESS.—(SEE PRECEDING PAGE.)



GRAND FEDERAL RIFLE MATCH.—THE SHOOTING COURT AT GENEVA.

GRAND FEDERAL RIFLE MATCH AT GENEVA.

ONE of the most popular festivals in Switzerland is the grand Rifle shooting, or *Tir Federal*, for training carabineers in the use of their arms, and at which all the best shots meet to contend for prizes. These federal meetings date but from the year 1824, when the first was held at Aarau. The locality is, however, changed at each festival, held every two years. The last meeting was in 1849, at Aarau. This year it has been held at Geneva, with a splendour far exceeding previous meetings. This success was unexpected; for several mighty interests, political influences, and the common hate between rich and poor, have not only been directed towards the support of the Democratic Government at Geneva, but have thrown several other difficulties in the way.

The shooting extends to a week; but this year, in consequence of the unlooked-for amount of presents and money, for prizes, the exercise was prolonged to ten days. The total sum collected was 199,480 francs: hitherto, it had not exceeded 60,000 francs. The city of Geneva paid, besides this sum, for the construction of temporary buildings, about 60,000

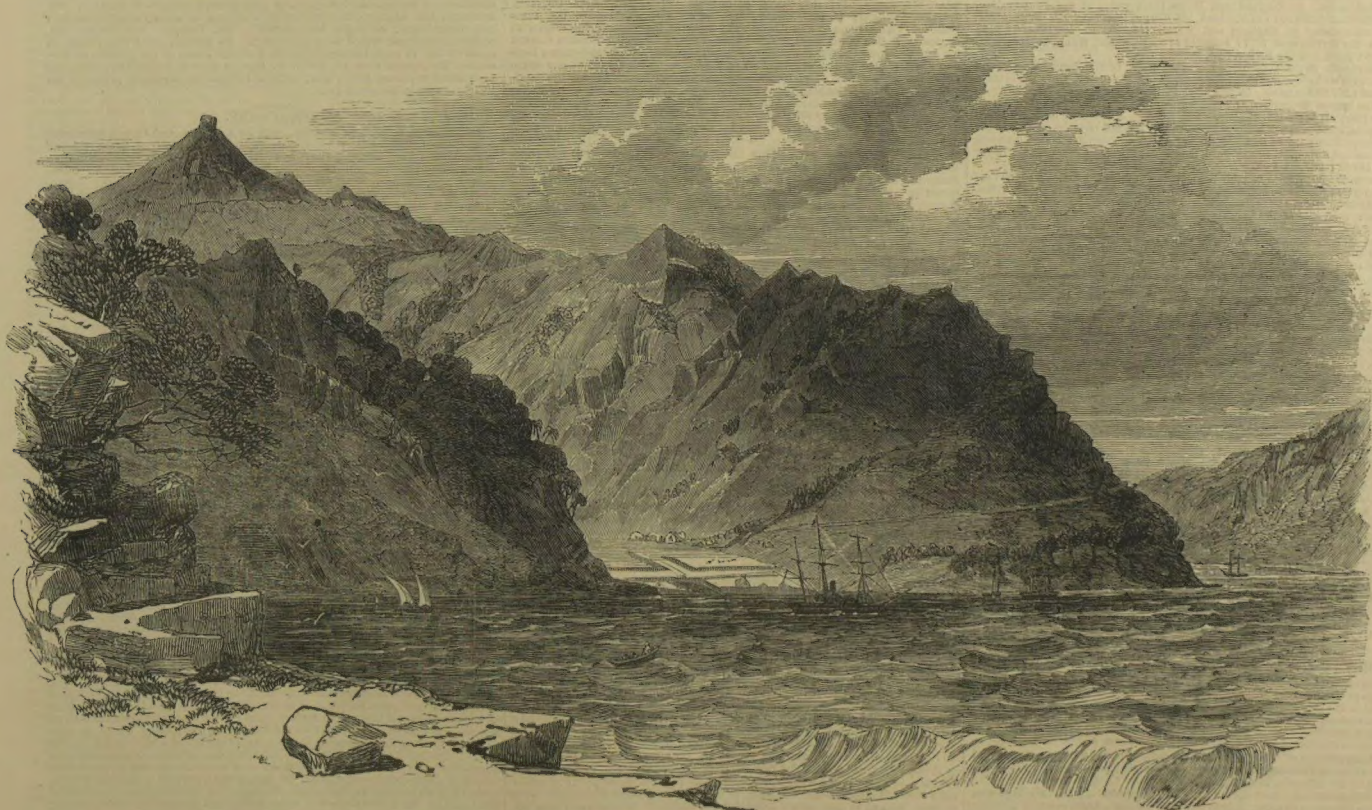
francs; without calculating the several other ornamental structures and triumphal arches in the interior of the town, military arrangements, music, general illuminations, &c. More than 15,000 spectators and their families are stated to have been present.

The accompanying View of the *Emplacement de Tir Federal* represents the several buildings, sketched at the opening of the festival, with the solemn entrance of the carabineer deputations. The procession consisted of the local military body, *shot-signers* and shot observers—both in uniform. The procession surrounded the central building, the "Temple of Honour," from the stairs of which the presidents of the present and of the former committees saluted them, and several orators addressed the crowd. The banners of the canton were then deposited; and, next day, those of the other cantons.

The buildings are designed in the Norman and Byzantine styles, painted in a light manner, with white, black, and red ornaments, and surmounted with red and white flags, the federal colours. The structures consist of the entrance arch and the five following:—The *Pavillon de Prix*, the central tower, surrounded with large windows, in which were exhibited the prizes, mostly silver and gold pieces, services, medals,

trophies, watches, and *bijouterie* of the renowned Genevan artists all arranged so as to be seen by the spectators out-doors.

On the left is seen the great Refreshment Pavillion, with tables and seats for 400 guests; a full orchestra for vocal and instrumental performances, and a tribune for the orators. The Shooting-house itself, the long lower building, is situated behind the Temple of Honour, towards the entrance: it is surmounted by a large gallery for spectators wishing to command the whole emplacement. This gallery afforded a most charming prospect over the country, the city, part of Lac de Lemane Volons, Salève, Moie, the high Alps, and Mont Blanc; on the other side extending towards France and the long line of Jura Mountains. At the right hand from the entrance is seen the Coffee-house and the Armoury. In the latter building are the arms, ammunition, &c. The committee has also its offices, where are lists of the sports, the different shots, and comparative results. The Shooting-house itself contains places for 1000 carabineers; and here fifty-eight may shoot at once without danger. It is calculated that 25,000 shots were thus fired in one day: the distance is 540 Swiss feet. The great skill of the Swiss carabineers, and their contributions towards the exercises, are evidences of the excellence of the sport



PORT LYTTELTON, NEW ZEALAND.—(SEE NEXT PAGE.)



THE CHINESE JUNK ILLUMINATED.—THE ASSAULT OF ARMS.

CHINESE PERFORMANCE ON BOARD THE JUNK.

The Chinese Junk being now, by permission of the civic authorities (the conservators of the river), firmly established on the mud-bank at the end of Essex-street, Strand, close to the outfall of the main sewer of St. Clement's parish, is thrown open daily—morning and evening—with a variety of entertainments *à la Chinoise*, including a vocal and instrumental concert, a grand assault of arms, Chinese conjuring tricks, &c. The native crew, who, of course, never contemplate going to sea again, are the performers, and acquit themselves in an artistic manner worthy of the "sui generis" of the Victoria or Arley's. At the evening performances the queer old craft is lighted up with festoons of coloured lamps—a sort of miniature Vauxhall; and in the midst stands an open orchestra, in which four or five instrumentalists ("Barbarians," not Chinese) prepare the ear for the extraordinary combination of sounds which is to follow. Nothing can exceed the gravity of the "celestialists," as they take their position in the midst of the assembly on the main-deck, and proceed to fright the ear with gong and drum, and cymbal, and agonizing cast-gut; the leader beating time with a stake upon a sort of tin saucer-pan-lid supported on three legs. Then the vocalisation! The extraordinary squeaking duet, half plaintive, half comic, between the said leader (who is a sort of Costa and Mario rolled into one) and a younger aspirant in the background—what can possibly exceed its harrowing and ludicrous effect? Nothing except that impromptu feline discourse which we sometimes hear on house-tops at dead of night. The

concert being concluded amidst the breathless silence of an astonished auditory, the war demonstrations and feats of arms then commence; and these are certainly no less extraordinary than what has gone before. The first act consists of a set of grotesque posturings, in which the performers disport themselves severally one after the other, each succeeding one striving to outdo the other in the wildness and extravagance of his gestures—flying and leaping round the deck, thrusting out the arms right and left, threatening, retreating, &c., the musicians all the time keeping up a terrific clang. Next come a series of somewhat similar performances, with long poles or lances; this scene closing with a set-to between two performers, which we have endeavoured to embody in our Engraving. Swords are also introduced, and brandished about in the same manner, which, if intended to give any idea of the military science of the Chinese, shows them to be very far behind any other known nation in the world in that respect. One young hero, in the course of his "war demonstrations," afforded great amusement every now and then, particularly after some very startling efforts at cut and thrust, by throwing himself down, and turning a somersault over his shield. When we left, the "barbarian" orchestra was about to strike up again, and dancing, it was said, was about to commence, but we did not wait for it.

THE RANELAGH CLUB, PIMLICO.

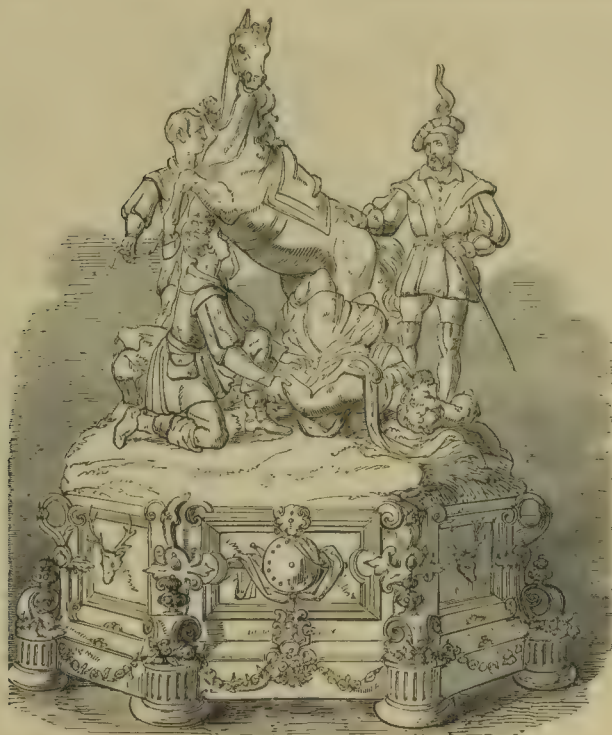
In our Journal for April 12 we noticed the organisation of a "Mechanics' Home," at Thames Bank, near Vauxhall-bridge, for the re-

ception of visitors to the Great Exhibition. This establishment is now in full operation, offering accommodation for 1000 persons. The premises are situated in Ranelagh-road, and cover an area of upwards of two acres. The arrangements combine comfort with economy for mechanics and others desirous of securing comfortable accommodation at a trifling cost; the dormitories provide a separate bed for each individual, with soap, towels, and every convenience for ablution; the rooms are lit with gas at night, and watched by efficient warders. The proper ventilation of the various apartments has received the approval of the authorities appointed for their inspection. A culinary department is attached to the establishment, to furnish visitors with provisions at a moderate and fixed price; the dining-room is large and well ventilated; there is also a separate smoking-room, detached from the main building.

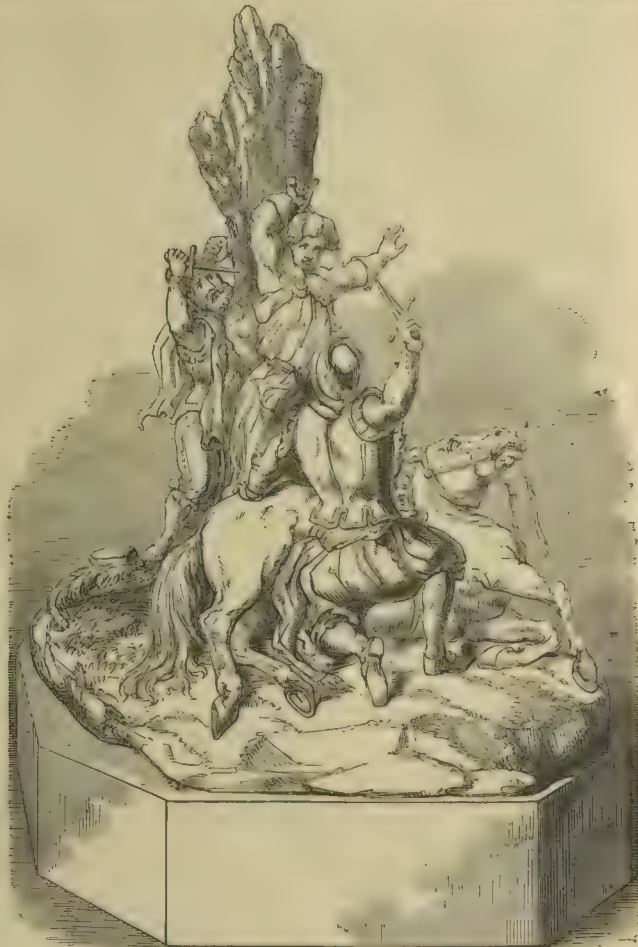
A news-room, plentifully supplied with newspapers, magazines, and various publications relating to the Exhibition and other sights of London, has been provided. Altogether, we cannot conceive anything in the shape of accommodation for large numbers of persons better calculated to ensure comfort, enjoyment, morality, and social order, than the arrangements of this establishment; and Mr. Harrison, the proprietor, is entitled to the thanks and support of the public for his foresight in providing so important an element of the enjoyment of thousands who visit the Exhibition, as a well appointed home.



THE RANELAGH CLUB (MECHANICS' HOME), THAMES BANK, PIMLICO.



GOODWOOD GROUP.—"CONFLICT BETWEEN RODERICK DHU AND FITZJAMES."



GOODWOOD GROUP.—"DEATH OF LORD FRANCIS VILLIERS."

THE GOODWOOD RACE PLATES.

THE three prizes contested for at Goodwood during the past week are elegant specimens of the goldsmith's art; their ornamentation is poetic in design, whilst they present masterly examples of working in metal, which challenge comparison with the finest productions of their kind in the Great Exhibition.

One of the pieces of plate is a vase for holding flowers, and is elegantly modelled in the *cinque-cento* manner, from a design by Mr. Alfred Brown, whose works we have repeatedly had occasion to commend. On the most prominent parts of the bowl of the vase are high reliefs representing the death of Hippolytus, and the carrying off Hippodamia by Pelops; in each of which *tableaux* the artist has adhered closely to the description of the events by the classic poets; in each, the narrative of the design is admirable. Around the foot of the stem which supports the vase is a group of statuettes, illustrating Virgil's account of the death of Camilla, the Amazon, and her attendants are elaborately executed; and high praise is due to Messrs. Hunt and Roskell, Bond-street, for the translation of the entire design into silver.

The second prize is a very clever group from a design modelled by Mr. Cotterill, and manufactured in silver by Messrs. Garrard, of the Haymarket. The subject is the close of the contest between *Roderick Dhu* and *Fitzjames*, in Scott's "*Lady of the Lake*." The Highland

chieftain lies wounded on the ground, and the knight directs his attendants to place him on his horse and convey him to Stirling. The composition of this group is highly characteristic in spirit; the horse is excellent, and the work altogether maintains Mr. Cotterill's reputation. The third group has been executed in silver by Mr. C. F. Hancock, of 39, Bruton-street, from a model by Marochetti; the subject, taken from the picturesque period of the Civil War—an incident in the history of Lord Jersey's family—having been suggested by Mr. Hancock to the artist. The scene is the death of the young and accomplished Lord Francis Villiers, who got up a plot to proclaim Charles II., when he and his party were surprised by Cromwell's soldiers, under Colonel Rich, at Kingston, in a lane leading from which place to Surbiton the young nobleman was slain, after a gallant defence. The actual circumstances are thus related by Clarendon. After describing

RESTORED IRONWORK IN WESTMINSTER ABBEY.

AT the time of the coronation of George IV. a general removal took place of most of the ornamental wrought ironwork which enclosed the numerous kindly memorials within the chapels attached to the Abbey of Westminster. This was a desecration greatly to be lamented, as the distinctive features of such workmanship were, until then, progressively illustrated by the specimens of the skill of the early and medieval fashioners of metals, then contemporary with the monuments themselves. This bad taste is, however, now being slowly retrieved, by the restoration of the designs then displaced to their original positions. That attached to the tomb of Queen Eleanor was replaced; it will be remembered, about two years since we have now to record a similar procedure in respect to the screen here engraved, and which appertains to the chantry and tomb of King Henry V. It is of the time of King Henry VI.; and in the ten volumes of Rymer's "*Fœdera*" is an argument for the fabrication of the ironwork round the tomb of Henry V. by Roger Johnson (Smith), copied from the Patent Rolls of the 8th of King Henry VI. (1421). Doubtless, this is the same which, for the second time, has just been completed nearly in accordance with the original models.

The general pattern of the gates may be described as composed of small-sized squares, each containing a trefoil, and the groining of the recess enriched with fan-work tracery springing from side piers, including trefoils and quatrefoils among the ornaments. It is, however, proper to state that the impost or fascia was formerly divided into thirteen compartments, painted alternately blue and red, on each blue space being placed three gilded fleurs-de-lis, and on each red space three gilded lions, whilst near the middle of the gates were fixed alternately a row of swans and antelopes, all armorial insignia of Henry V.



RESTORED IRONWORK OF THE CHANTRY AND TOMB OF HENRY V., IN WESTMINSTER ABBEY.



THE GOODWOOD (CINQUE-CENTO) CUP.

EXHIBITION SUPPLEMENT TO THE ILLUSTRATED LONDON NEWS

No. 507.—VOL. XIX.]

SATURDAY, AUGUST 2, 1851.

Two Numbers, 1s.
WITH HALF-SHEET SUPPLEMENT GRATIS.

THE GREAT EXHIBITION.

THE FINE ARTS DEPARTMENT.

THE exclusion of the painter's art from participation in the scheme of the Great Exhibition was an error of judgment on the part of the Commissioners, which is forced upon the attention more and more forcibly every time one visits the Crystal Palace, and which it seems utterly impossible to account for. At a time when the application of decoration upon the true principles of design is being attempted, under the auspices of Government committees, not only in the palaces of the nation and the houses of the great, but also in the more humble abodes of the middle classes (through the operation of Schools of Design)—at a time when furniture, dress, and utensils for the table all come in for a share of the improved taste of an age ambitious in art, it seems an act of fatuity, when preparing a Grand Exposition of the Works of Industry of all Nations, to exclude from the lists that very branch of art which affords the highest resources for decoration, as well as the most abundant and varied examples

both of composition and colouring. The assiduity and interest with which the thousands who throng to the Exhibition in Hyde-park examine the miscellaneous contributions of sculpture from all nations, must assure us that the masses are susceptible of enjoyment from the contemplation of works of fine art; and although the specimens here presented to them fall far short of the standard of excellence, and although the impromptu criticisms of the multitude by no means evince an advanced taste, yet we feel so much confidence in the ultimate triumph of truth, which in art is beauty, that we are inclined to look for practical good results even from this scrambling course of self-education, amid a sort of wilderness of wild flowers.

And if good so result from observations on sculpture obtained in this way, by millions who never saw a work of sculpture before, how much more useful to them would be some notion of the principles and practice of painting, involving both composition and colouring—an art much more intimately and generally applicable to the purposes and requirements of social life;—and if a comparison by the more critical por-

tion of the community of the works, we can hardly venture to say the schools, of sculpture of various nations, be interesting and instructive, would not a similar comparison of works of painting be at least equally so? The importance of such a concurrence to English art it would be impossible to overrate, when we reflect upon the comparatively short and chequered career which art, since its revival, has had in this country. It is scarcely more than a century and a half that art has held any position amongst us; since Sir James Thornhill, starting in rivalry to La Guerre, the favourite decorator of the mansions of the nobility of that day, received a commission from the State to paint the interior of St. Paul's Cathedral and the hall of Greenwich Hospital, in which he was assisted by a German named André, and which he contracted to do at the rate of £2 per square yard! It is not a century since the first attempt to establish an Academy of art was made, inaugurated by the learned and admirable Discourses of Sir Joshua Reynolds; and in the course of that period, what have we done towards the formation of a school of art? what definite purpose or rules of



BRITONS LAMENTING THE DEPARTURE OF THE ROMANS.—BY E. CORBOULD.

man's lark, it was everywhere. It started up at you from every good man's feast; it dotted with hideous circular pictures every good man's table. There was a spell upon the people—they were slaves to the willow. The pattern appeared to be what the British Constitution was declared to be, unimprovable and impregnable. People took it as a matter of course that the tables were decorated with willow patterns, and the decorations and appointments of the table underwent gradual improvement. The silver forks displaced steel prongs; dishes and dish-covers were made at once more elegant and more convenient, but for a greater number of years than we care to confess, the willow pattern stood stanchly out. People thought beef would not taste like beef, or mutton like mutton, unless it was served up on a willow patterned dish. The big birds, and hallowed by the fisherman in the Nosh's and the three everlasting traversers of the bridge. Happily, the spell is now burst, and the willow pattern is departing to the limbs of all the hum-bugs. For some time a series of designs took its place, which were only one degree removed from the art of John Chinaman. We ladled our soup from a bowl with a fisherman on it, and a fisherman was a brave gentleman in a long-tailed blue coat, and trousers very wide about the legs, accompanied by a lady with a parasol, and a little girl, Sarah, or a little boy, Bill, taking a wholesome, constitutional, and domestic walk. Contemporaneously with this brilliant effort of art were the plates, which were usually green or white plates, with blue wavy rim round the edges, which were worn by the old ladies, and the old gentlemen, and by all the wandering emissaries of the ragmen, whose business it was to exchange coarse crockery against fragments of old linen and woollen. A still purer taste is now happily in the ascendant—the porcelain and stone ware department of the Exhibition displaying a series of handsomely decorated and richly coloured plates—the pears not, indeed, quite reaching to perfection, but an enormous improvement over the ancient style.

In dishes, too, we are making progress, particularly in all that relates to the important matter of gravy. The old affair was a mere clumsy oblong plate, which the carver tilted up at one end so as to get a temporary pond of gravy in the other. The first improvement was to construct a well at one extremity of the dish in which the savoury fluid collected. Then little channels or ditches were made in the stoneware and real liquid communication between the two wells allowed all the pure and real gravy to collect in the one, and the other to be the guarded deep receptacle. Specimens of this simple and ingenious contrivance may be found in the Exhibition, both in metal and stoneware. Metal, indeed, since the invention of those cheap substitutes for silver which Birmingham and Sheffield now pour so freely forth, and which really, with ordinary care, will long look just as like the real thing as Mr. Aspley claims for his Kold-noor is like the old original stone—metal dishes are coming again into vogue, and are now serving up in a smaller class of cases than the olden time, and are being used for a common ornament is, by the making the handles of the covers removable, to allow of the latter being converted into smaller dishes themselves. The covers in question, not having to adapt their proportions to the unwieldy masses of meat which the *pièces de résistance* of our dinners, are far more regular in form than the covers adapted to the larger "ashets," as the Scotch call them, on which we enshrine our joints and sirloins. No Scotch dinner, on which we enshrine our joints and sirloins. No Scotch dinner, indeed, is to be expected to be so good as this, but the tendency is to an approach to the conical shape, and is more elegant and gracious one than the huge ugly bulky which dish-covers too often display. The French exhibit some metallic dishes for fish, adapted to the size of a salmon or large pike—an arrangement which seems sensible enough; but we were disappointed in not observing any of the lighter and more elegant vessels adapted to its use. Fish might never, except when dried, to be served without dress, and many has sent some specimens of her peculiar fish dishes, with uncouth representations in the brownish stoneware of the creatures destined to lie above them. These affairs are rank monstrosities. We have seen a fish "schett" in Germany, heaped, as it were, with a mass of sick and many-looking pilch and perch, which was enough to have ruined the complexion of the spectator, and to have made him turn away. There are, of course, great opportunities for improvement in form. Most of the dishes in use are no better than stoneware or porcelain tubs or pails; but we noticed some handsome and symmetrical shapes, both in ware and metal, out of which, we trust, will be distributed many a spoonful of rich and highly-flavoured vegetable soup—the only species which, west of Hampshire, is not yet extinct. Algaë-pump, ought to be admitted as a vegetable dinner, in civility to the vegetable kingdom. The shape of dishes and dish-covers, we may pause a moment to regret, and regret that the display of jelly and other moulds should be so poor, and apparently so stationary in taste and invention as it is. In the hard-ware department are whole ranges of the dreary old shapes, associated for the last score of years with creams, blanc-manges, and calffoot moulds with buttons all round the sides, and the old piles of angles and knobs and shapeless pinnacles which gave their shape to the masses of amber-like jelly or stiff white cream so dear to our childhood's unsophisticated, or to speak more sensibly, uneducated taste, again greeted our eyes—not a step in advance, not an atom of taste or invention. We do not say that the pastry-cooks and confectioners have not improved in this respect very notably, but the makers of the ordinary dinner and ordinary house, for the ordinary purposes of the kitchen, have certainly not extricated the wheels of their chariots from the old ruts.

We looked in vain also, for some novelties or improvements in the metallic drinking-cup and tankard way. One rather ingenious measuring quart there certainly was for frothy porter. The walls of the vessel extend considerably higher than the line which marks the proper level. The Imperial quart—boundaries which are, however, signified by a hole, and a line—of the vessel, for the proper quantity has been introduced, the froth having nothing to do with it. "The method," says the exhibitor—and we agree with him—"is better than blowing." But why not have some handsome pewter mugs or tankards for malt liquor? The fact is undoubted, that porter and pewter go together, and together, there is a certain smack and flavour in the liquid, when rubbed from the sides of the vessel, in the process of drinking from glass. All our pewter goblets, however, and public-house measures, and their appearance, when they do appear—generally battered, scratched, and dirty—is reckoned to be anything but complimentary to the style of living of the house. Whether pewter is better than glass, for the purpose of drinking beer, the fact is too plain and noble, curling up the glancing sunbeams, and the sparkling tannin silver, nickel silver, and the scores of silvers which are displayed by its inventors to be little, if at all, behind the real thing in any one of its qualities. We should expect to see some taste and ingenuity lavished in the construction of suitable, characteristic, and elegant vessels to be devoted to the consumption of our national drink.

Knives and forks are important appendages of the table, and one in which the last few years have seen marked improvements. We looked attentively for that absurdity—anciently of tolerably common occurrence—a two-pronged fork, and only discovered one set, in Austria, and abundantly rude and coarsely made they were. The black wooden-handled abominations have also been tolerably well ronted out of the land; but we are no friends to the rough, knobby, and prickly horn, and the bone sent, seems to have superseded them. The plainest and smoothest of knife handles, and the most elegant of the elaborate silver gilt dessert knives, shown in the trophy of the Messrs. Rogers, are over ornamented to an uncomfortable degree. A plain fruit-knife, excellent for some purposes, is one in the Crystal Gallery, made, blade and handle, of blue glass. Rogers exhibits several specimens of the new fish-slice, somewhat like a large butter-knife, and, in our opinion, not half so good or so elegant as the one of the bread-knife type, by means of which the largest flakes of the bread are cut, and the extent of surface of any thin flat fish, could be conveniently peeled off. The French fish-slice, which we shall slice with the new fork might be advantageously introduced to the French show some sensible travel-like fish-slice, well adapted for the purpose. The dessert knives most to our taste in Rogers' trophy are the plain mother-of-pearl handled ones. They look well balanced, clean, and nicely-finished. In the ordinary knives and forks, the productions of Sheffield, Birmingham, and London, there is no very decided feature of novelty. The carving-knives, with a crook in the blade, and a curved handle, are common in cutting slices from a round of meat. These are, however, more common in cooking than in the dining-house. The carving-knives with round points are one and all mistaken for so, we take it, is the convex curve imparted to the blade of ordinary knives. There are several specimens of these last, the most exaggerated curves occurring in the German knives, whilist we have offered

and often been paled, while dining in other respects as comfortably as a copious *table d'hôte* and abundance of bright conversation could make us. Among the exceptional articles of table cutlery displayed, we may mention knives and forks for very young children, about half the size of ordinary dessert articles, and carving utensils, with handles of deer horn and red logs—apparently for the use of shooting lodges, and for sylvan entertainments. Then there are bread knives, with broad convex blades, and knives for opening various small dishes, vegetables, and fruit—not forgetting pocket-knives and pen-knives. Most of the steel forks now made are four-pronged, and, of course, the greater the number the better; if silver, or imitation silver, will soon carry all before them. These have already spread rapidly into ranks who never before aspired above steel; and certainly the Etkirck Shepherd—if his lot had been cast half a century later—would never have mistaken the first silver fork he saw for a splitspoon. The French cutlers, aware of the principle that knives only cut by imperfectly sawing, have sent some carving-knives which are so shaped, and which are so used, as to retain their edge longer than the ordinary knife. They are also designed to open better, than in which a squeeze gives to a pair of pinners drives—without remedy and without risk—a guttotine-looking knife between the valves and cartilages at the back of the shell of the astonished native. The third novelty in cutlery from beyond the water is a carving-knife to be used for the dissection of fowls, and which is furnished with a sort of shorter supplementary blade, which, when the joint is not happily hit, may be brought to the rescue, and the bone snapped through by both blades. It is a good idea, and it is no wonder that the superiority of our table cutlery over that of our neighbours is however, well known to the Germans, although they certainly often play a good knife and fork, have as assuredly very little skill or knowledge in the theory and the art of making them.

In the matter of ornamental centre-pieces for dining tables, we are decidedly improving, and we are inclined to think that the extended use of crystal—a more beautiful material than even silver—will not be without its advantages. It is even possible that some of our countrymen will wish for a stately centre *perpetua* in every house, and that some of our silversmiths an order; but crystal, at a tithe of the price, will be very handsome, and—rising among the glasses and decanters around—perfectly in harmony with the furnishings of the board. One elaborate piece of table adornment of this description, however, deserves some notice. It is a crystal stand, supported by a single stem, and consisting of a branching silver plate. Each branch supports a crystal dish for the dessert; and after the cloth has been removed the

branches in question lengthen out nearly to the extent of the circumference of the table, and can then be whirled round, carrying their burdens of dry fruit or preserves to each successive guest. In the Glass Gallery there are many very handsome massive and brightly sparkling crystal vases, *ephermes*, and chandelier-like structures, which would make cheap and beautiful dinner-table ornaments. Wreaths and clusters of flowers look just as well, if not better, blooming over crystal than over marble, and many of the vases have made immense advances within the last few years. We may not look out our own countrymen as neighbours in forming the requisite curve of a vase, or in blending with the glass those exquisite colours by means of which they make their vases and amphors look like vast precious stones cut out and scooped; but, in the art of piling up symmetric structures of purest crystal, glass, and marble, and of setting out the most regulated diamonds, we may safely back our own artists against the world. It is to be much disappointed if any crystal centre-pieces do not speedily come into vogue at the tables of all who love their eyes, and their sense of the beautiful as well as their palates and their sense of the comfortable, duly gratified.

Our few remaining notes may be condensed into a sentence or two. Tea-urns, except in very large families, have of late become somewhat of a thing of the past. The number exhibited in the Crystal Palace, the taste is coming to be regarded as antiquated. The shapes are really really classic grace and symmetry, and there is a general advance over the old bulky globular form. Tea and coffee-pots offer, so far as we observed, no very material feature of change. The teapots are larger and lighter than in the past, and the spout of the teapot to intercept any stray leaves in their passage. The teacups are more quaint in well and deliberately made. Tea *Papier maché* has its all its own way as far as regards tea-trays and teaboard—a result with which we shall be the better satisfied when we see something like taste introduced into the design and the material. The fruit, most in favour, and something like a more subdued and less meretricious taste, is evident in the colouring. Still, however, with all our remaining faults, we have got rid of more and less pardonable ones. Our table services are daily improving, daily becoming better adapted to their uses, and more agreeable to the eye. The most conspicuous are the new patterned plates, willow-pattern plates, crockery ladies, and wandering vessels from the East, which are daily becoming less common. Dish-covers are becoming more artistic in shape; plates themselves are being adapted to other purposes than being mere dishes for lumps of meat; the whole paraphernalia of glass is becoming more useful and more agreeable. The new cut glass table is now, in the majority of cases, infinitely more creditable to national taste and national industry than it was a score of years ago.



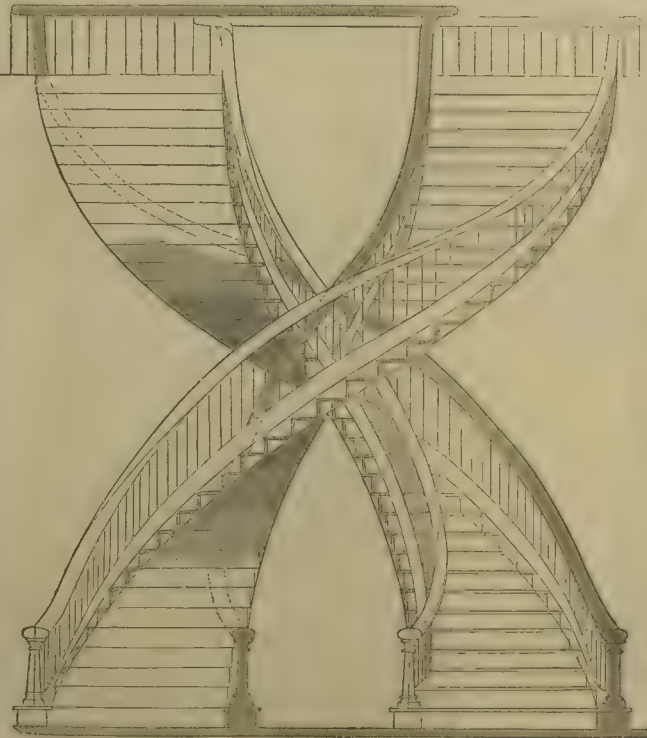
GOTHIC TEA-SERVICE.—BY MESSRS. ILIAS AND SON.

GOTHIC TEA SERVICE. BY LIAS.

The silver Tea Service, by Lias, which we engrave, is a capital specimen of sensible, serviceable plate. The pattern, which is of Gothic style, is pleasing, gratifying the eye more by the judicious variety of the outline and surfaces, than by a resort to appended decoration. This is the style of art in which our manufacturers should strive to excel in objects of daily use, rather than in the loading of ugly or commonplace foundations with unmeaning frippery.

BANKS' TWIN STAIRCASE.

Mr. Banks has erected in one of the north-west avenues of the Nave, a double or twin staircase, which, communicating with the gallery above, is daily made use of by the public. It is placed here as a specimen of what may be done in a small space, there being here two staircases, one for parties ascending, the other for those descending, in the area or space, which would be devoted to one flight under the ordinary method of construction. This



BANKS' TWIN STAIRCASE.

contrivance is considered particularly adapted for cabins of ships, picture galleries, show-rooms, and temporary erections, where a great influx of visitors is likely to attend; being capable of being put up at short notice, and at comparatively small expense. The principle of construction is very simple, being merely an adaptation in extreme limits of the well-known properties of the spiral curve, or springing arch. The ascent is necessarily steep, there being no less than thirty-eight steps in each semi-circular flight, the diameter of the plane of which, probably, does not exceed 12 or 15 feet, whilst the height is 23 feet. The length of the step is four feet, and the length of the outer string-board, 37 feet. Each flight lands on a circular corridor, which intersects two of the galleries of the building at right angles with each other. The rails are continuous ones, so that a person ascending and placing either hand on the rail may continue with the same one on the rail during the ascent, and the way across the corridor, and all the way down by the opposite flight. This invention exhibits considerable ingenuity, and is likely to be extensively useful.

BARRETT AND CO.'S BISCUIT
MACHINES.

Messrs. Barrett, Exall, and Andrews, of Reading, contribute numerous machines to the Agricultural Section of the World's Gigantic Fair; but their productions are not confined to that section only, for we find some of the most perfect of their works placed among the Machinery in Motion: the principal of these is a set of machines for performing the various processes of biscuit-making, which are chiefly kept in motion by a very small Brunel steam engine, having a horizontal cylinder, and the pistons of which are connected with one crank. The small engine stands on a table, and by a gut-line from a wooden drum attached to the fly-wheel, motion is communicated to a metallic pulley placed below the table, from which a pulley of a band passes to another pulley on the axle of which is a small bevelled wheel rotating in a vertical plane, the teeth of which work into the teeth of a horizontal wheel placed centrally below the kneading trough; the vertical shaft of the propelled wheel is attached to the crank, and causes it to rotate with it. The flour, water, and other materials having been placed in the trough, the mixing is performed by the whole mass passing under a grooved roller of great power, which is attached to the shaft of the propelled wheel. When sufficiently mixed, the lump is transferred to a hand-break roller, or crushing machine, which consists of a flat table with an inclosed back-board, having rollers between which the dough is pressed. The kneading process is entirely completed. By adjusting rollers, it is reduced to the required width and thickness, and is then pressed in a continuous sheet by means of an endless canvass, to be cut out by a hand-press into the required shape. Properly shaped biscuits, and also any object for which a proper affix or stamp is shown that they are Reading made biscuits.

NEW PATTERN FOR DINNER PLATE. BY FELL AND CO.

The first illustration on the present page is a pattern of a new Dinner Plate, of common earthenware, contributed by Messrs. Fell and Co., St. Peter's Pottery, Newcastle-upon-Tyne. It was devised at the Newcastle School of Design, and is called "the cinque-cento Queen and Prince Albert pattern." The ornamentation is very beautiful *per se*, Italian in style, the scroll-work of the rim being extremely light and graceful. The decorations of the centre are highly ambitious, and are finished with care; but we doubt if they will ever become so popular as many old patterns. The eye should not be tasked to a too critical observation of details, in a vessel of daily requirement, more particularly when its use is to minister to the craving of another organ of sense, whose claims for the moment should be paramount. Nevertheless, we would by no means discourage the enterprising spirit which has led to the production of this very elaborate piece of composition; the same industry and expense applied upon a simpler subject may be happier in its results. It remains to be added of the



NEW PATTERN FOR DINNER PLATE.—BY J. FELL AND CO., NEWCASTLE-UPON-TYNE.

colouring, that the ground of the circular parts is vermillion, and painted by hand; in other respects it would not be a costly article.

KNIFE, FORK, AND SPOON. BY LAMBERT AND RAWLINGS.

Whilst Messrs. Fell and Co. try to improve our appetite for dinner by the introduction of a new plate, Messrs. Lambert and Rawlings present us



BRASS CURTAIN CORNICE.—BY WHITFIELD, OF BIRMINGHAM.

with a knife, fork, and spoon, of novel and fanciful devices, emblematic respectively of fish, flesh, and fowl, three out of the "four elements" (vegetable alone being unrepresented); of which the humblest repast and the most recherché combinations of the *cuisine* consist. They will bear and repay inspection—between the courses. Messrs. Lias also exhibit a specimen of table plate of a simpler fashion, ornamented with a hand-

some scroll, and which they consider may form an acceptable substitute for the old "fiddle" pattern.

BRASS CURTAIN CORNICE. BY WHITFIELD.

Messrs. Whitfield, of Birmingham, have carried the art of stamping brass for curtain cornices to a very high point of excellence, and ex-

hibit great taste and fertility of invention in the designs which they apply to it. We give two very elegant samples, one of grapes and vine-leaves, the other a handsome scroll pattern, with fruit and foliage introduced.

PRIEST'S COPE. BY VAN HALLE.

The sixth illustration in this page is one of numerous specimens of lace and gold embroidery, for church ornaments, manufactured by Van Halle, of Brussels, which we insert as a curiosity of patient labour; the cope in question, with two other articles, which with it form a complete set of vestments, having been, we are informed, seven years in the workmen's hands. The whole of the embroidery is first completed on



PRIEST'S COPE.—BY VAN HALLE, OF BRUSSELS.



PORCELAIN AND EARTHENWARE FLOWER-STANDS.—BY SMALL AND MALING, NEWCASTLE-UPON-TYNE.

separate pieces of cloth, which are then sown upon the different vestments, whereby the work is rendered much more solid and durable.

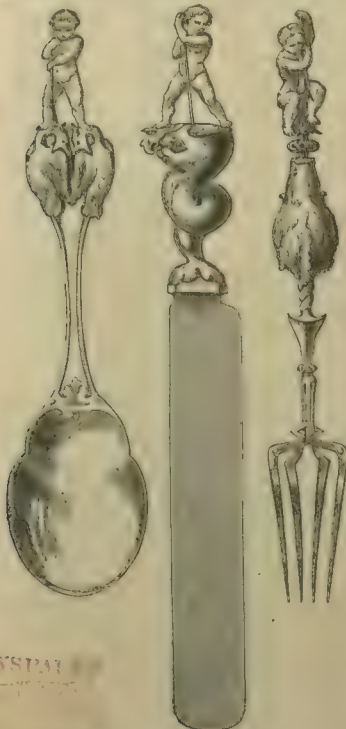
PORCELAIN AND EARTHENWARE FLOWER-STANDS. BY SMALL AND MALING.

Two very creditable specimens of British manufacture. They are



CURTAIN CORNICE.—BY WHITFIELD, OF BIRMINGHAM.

both designed by Mr. T. Small. That on the right is in biscuit ware, and was produced at Mr. Maling's pottery; the other is in fire-clay, manufactured by Mr. Addison, potter, of Wellington Quay, Newcastle-upon-Tyne. The former material, although beautifully white, is not serviceable, except for articles of luxury of which great care can be taken; fire-clay, on the other hand, is a substitute for stone, and will stand the same rough usage. These productions are about three feet and a half high, and have a very handsome appearance.



KNIFE, FORK, AND SPOON.—BY LAMBERT AND RAWLINGS.



SPOONS.—BY LIAS.

WALNUT-WOOD CABINET. BY JEANSELME.
First is a very elegant Cabinet, by M. Jeanselmé, of Paris. It is in walnut wood, richly ornamented, but not overloaded with decorative



WALNUT-WOOD CABINET.—BY JEANSELME.

effects. The general style is based upon the *Renaissance* period—a school very much followed, with some modifications, in France at present.

PRIE DIEU. BY LEISTLER.

At the opposite side stands a *Prie Dieu*, by Leistler, which attracts much attention in the Austrian bed-room. It is very richly carved, and in the central panel is a painting of Christ bearing the cross; on either side are angels holding tablets, on which are inscribed, the date, "Anne 1851."

At the bottom of the page is a Corner Pedestal, by the same, handsomely carved, though not quite to our taste in the design.

BRACKET IN CARTON PIERRE. BY GROPIUS.

Between these two articles is a bracket in *carton pierre*, or "stone paste," one of many works for decoration of apartments, churches, &c.,



BRACKET.—CARTON PIERRE.—GROPIUS.

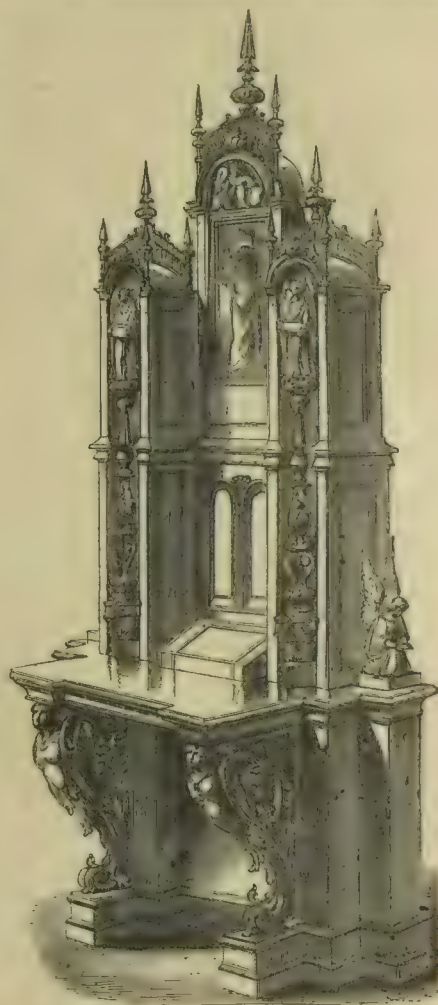
exhibited by Paul Gropius, of Berlin. These specimens are in great variety of subject and treatment, and are very satisfactory in matters of purely decorative character. With the subjects of a higher class, as statues, the producer is not so successful; the style of moulding being somewhat hard and clumsy, and the edges wanting that lightness and sharpness which are the beauty of sculpture. In the specimens here produced, we have a group of heads, a deer and dogs, &c., and it would have been better if it had been kept of the colour of the material, instead of painted to imitate wood.

WALNUT-TREE COUCH. BY JACKSON.

The Couch by R. Jackson is a piece of furniture, with some originality of design. (The back, of walnut-wood, is divided into three portions, each richly carved, and upon which the three national emblems, the rose, the thistle, and the shamrock, are represented.)

COMMODE. BY VAN BALTHOVEN.

The Commode by Van Balthoven is a very chaste specimen of carving and ornamentation—somewhat of the *Romanesque* style.



PRIE DIEU.—BY LEISTLER.



WALNUT-TREE COUCH.—BY JACKSON.



COMMODE.—BY VAN BALTHOVEN.

SILVER CASSEOLE. BY GUYTON.

The Silver *casserole*, by M. Guyton, is of quaint design, and thoroughly French. The workmanship is very beautiful.

INLAID TABLE. CEYLON.

The last illustration in this page is a Table from Ceylon, of ingenious manufacture, being elaborately inlaid with upwards of fifty

different coloured woods, ivory, tortoiseshell, &c., and has a very pretty effect.



CORNER PEDESTAL.—BY LEISTLER.



SILVER CASSEOLE.—BY GUYTON.



INLAID TABLE, FROM CEYLON.

ARMS AND ARMOUR.

THE proximity of the Crystal Palace to the barracks over the way has furnished to more than one lover of the human race abundant scope for peaceful expiation, a fertile theme of edifying comparison.

The sombre, ugly parallelogram of brick, with black dismal walls and rooky front, and little pigeon-hole windows, through which peer, with melancholy glance, a row of discomfited-looking warriors, *en déshabillé*—tall men of iron frame, strong of muscle, hale of limb, torn from the peaceful labours of the factory or field—tolling in profitless evolutions and senseless drills—pipe-claying of leather straps and polishing of guns; living in continued exposure to the military dangers of blank cartridge popped off in Hyde Park reviews—lying, at last, from sheer *ennui* of their melancholy lot. The prison-like court-yard, which reverberates all day long with clattering hoofs and trumpet calls, rattling of carbines and words of command; these, and many other accessories of military life—true or false, real or feigned—not omitting vague shadowings forth of triangles and the lash, have been invoked, conjured up, ranged in order, marshalled all of a row for the purpose of illustrating, by vivid contrast, the hideous aspect of cruel war with the peace-breathing attributes of the crystal fane hard by!

At least a hundred sermons have been preached to this theme in the metropolis alone; and peace promulgators have lectured upon it to exhaustion. Let us, then, see to what extent these utopian lucubrations are based upon truth.

We need not wander far within the circuit of the crystal walls, to be convinced how absolutely devoid of truth is the contrast in a warlike sense, which the friends of peace would so beneficently draw.

No sooner, entering by the eastern portal, do we stand under the banner of stars and stripes, than a whole galaxy of patent revolvers meets our view. Then there is the wounded Indian, with arrow in his breast; and there are India-rubber pontons for floating munitions of war across rivers and creeks; and a little way further on, in the region of the Zollverein, is the magnificent steel cannon of Herr Krupp, polished to the very last shade of art—brilliant as a mirror, the very comely of great guns. Yet a little way further on, and you see another emblem of peace and quiet, in the shape of the celebrated Prussian needle guns; and French *chassepots*, with their steel-tipped bullets, and perforated iron plates through which bullets have crashed; *pistols d'honneur*, to go off without powder; *pistols de salon*, by aid of which, in rainy weather, the young Parisian idea may be taught to shoot without the necessity of exposure to wet. Then, in Spain, we see the destructive element well represented by a goodly array of the *carabina*, the *fusil*, and a modelled bull-light, true to the life, displays to us the gentle nature of the *Madrid* *carabina*, and sets us speculating on the reason why ladies, whose eyes sparkle and whose bosoms heave with savage joy at the mingling of human with brutish blood, in the bull circus of Madrid—will weep their luxuriant eyes dim over the casualty of a stranger gored in the streets by an ox. There are guns mounted in the Spanish fashion, too, with looks on the outside—and pistols richly decorated with arabesques.

Well, the destructive tendencies of our species are tolerably represented in this 'Palace of Peace; and not least of all in a display of goodly weapons of war, servicable life-dispersing agents, worthy the inventive genius of man.

But these are emblems of a transition state of mortal affairs, the peace-makers will say: "base, foul, dishonourable engines, to be banished from the world, as education extends and man grows wiser." Indeed, we doubt it much, and are disposed to think that destructiveness is a sentiment deeply grafted in mortality—not to be banished, but refined.

Glance yonder at that magnificent creation of the Berlin sculptor. Mark that fierce and truculent wild beast, with jaws wide-spread and glaring eyes, tearing with fery jaws the frenzied steed! The lion revels with savage pleasure in the work of death—the last of destruction is strong in him. Mark, too, the Amazon with high uplifted hand and trembling spear, aiming her fatal thrust: the savage pleasure of destruction is strong in her. Why, the crowd breathes with death—destruction—the very elements of war, yet we would lay a Colt's revolver against a pop-gun, or any other unequal vaguer you like, that the veriest man of peace who has lived would not fail to recognise a something in that group, a sentiment—he knows not what—making his pulse beat quick, his heart go turbulent. Yes, well as you will, it is the sentiment of destruction—the grim excitement of killing—the pleasure of inflicting death! Ay, there it is, deep grafted in our natures, and displayed in various ways, from the urchin who stripes butterflies of their wings, to test their pedestrian powers, and the Cockney who shoots sparrows on Hampstead Heath, to Captain Gordon Cumming, who was once again elephants and hippopotami, beads lions in their dens, ties knots in boa constrictors against their will, runs down ostriches on foot, and plucks feathers from their tails; it is the excitement of destruction all; which proposition if granted, it will be conceded, we presume, that the culminating point of this tendency—the point at which the luxury attains its maximum development—must be the killing of men. Ay, to be sure, and mothers yet shall send their sons to be killed for the country, and their husbands, sisters their brothers. Damselfall still admire the panoply of scarlet coats; and country bumpkins shall stand erect, prick their ears, and grow valiant at the dull vibrations of a strained donkey's skin. War, depend upon it, will go on!

Thus, man being demonstrated a fighting animal, we trust it is quite unnecessary to point out the great privilege conceded to him of fighting his battles in civilised style. For the brute, there are only teeth, and claws, and hoofs; but man accomplishes his work of destruction by resources the most scientific and refined. These, so far as they are illustrated by the Glass Palace, we will now proceed to describe.

The *genius loci* of the Exhibition is mimical to any kind of accurate classification. People don't go there to study, but to be amused. If amusement brings instruction, all the better; but why instruction may wait until another day. Do you require proof of this proposition? Go into the lecturing theatre, and see how many people are there.

All accurate classification of arms and armour, then, we mean to avoid; but one classification of a rude kind, familiar to the meanest capacity, as the spelling-books say, is this: arms we shall call offensive, armour defensive. All the better; but why instruction may wait until another day. Do you require proof of this proposition? Go into the lecturing theatre, and see how many people are there.

All accurate classification of arms and armour, then, we mean to avoid; but one classification of a rude kind, familiar to the meanest capacity, as the spelling-books say, is this: arms we shall call offensive, armour defensive. All the better; but why instruction may wait until another day. Do you require proof of this proposition? Go into the lecturing theatre, and see how many people are there.

All accurate classification of arms and armour, then, we mean to avoid; but one classification of a rude kind, familiar to the meanest capacity, as the spelling-books say, is this: arms we shall call offensive, armour defensive. All the better; but why instruction may wait until another day. Do you require proof of this proposition? Go into the lecturing theatre, and see how many people are there.

All accurate classification of arms and armour, then, we mean to avoid; but one classification of a rude kind, familiar to the meanest capacity, as the spelling-books say, is this: arms we shall call offensive, armour defensive. All the better; but why instruction may wait until another day. Do you require proof of this proposition? Go into the lecturing theatre, and see how many people are there.

about this time not a single knight was slain. When unhorsed it was sufficient to point the joints of their armour by the interior, and at the battle of Fournoy, under Charles VIII., a number of Italian knights having been unhorsed, could only be killed after they had been broken up like so many lobsters with woodcutters' axes. This circumstance justifies the remark of James I., that defensive armour was a double protection, preventing the bearer at the same time from being injured, and from injuring others.

It is curious to mark the effect which the general introduction of fire-arms produced on the system of defensive armour. At first, protection was sought in increased thickness of metal plates—but the force of bullets being so great in comparison with the power of metals to resist, defensive armour was at length thrown away altogether, until re-introduced by Napoleon in the organisation of his celebrated cuirassiers. Our heavy troops, at the period of the battle of Waterloo, had no defensive armour, as is well known; nevertheless, they proved more than a match for their breastplate antagonists; and when subsequently the addition of breastplates was proposed, and a guardsman being questioned concerning his notions on the improvement before a committee of the Lower House, was asked, "How he should like to be clothed if he had to do another day's work of the same kind?" he gravely answered, "That he thought he should prefer being in his shirt sleeves."

Defensive armour has, however, become pretty general for all European heavy cavalry. That it proves a defence against sword and lance, there can be no doubt; but against the modern improvements in fire-arms, concerning which we shall have to treat by-and-by, it will be henceforth totally unavailing. If any one doubts this fact, let him send a bullet into the rear compartment of the great arsenal of the Exhibition, and regard the effect of the steel-tipped conical rifle balls on a sheet of iron nearly an inch thick.

Diverging from our primary notice of New Zealand clubs, we have found ourselves wandering through many centuries, mixing up traits of men-at-arms with sketches of the warlike customs of present times. Crowds of phantasm-like visions of war and strife present themselves to the eye as we lay down the pen, and we are tempted to pause and space, however, debar us from the pleasing occupation; and so we must limit ourselves to two further remarks suggested by our present theme, and then, as Sergeant B. is used to say, "Pass on." Apropos of Sergeant B. is our first remark. The crushing instrument of terrible force which he carries in a secret pocket of his nether garb, is the direct descendant of the ancient war mace. Like the ancient clerical warriors, the modern police are forbidden to draw blood; which injunction, however, they manage to contravene sometimes. Such murmurs of discontent were heard when the honour of the Bath was conferred upon some leading functionaries of the celebrated legion; but even according to heraldic philosophy, the grumblers were wrong. The metropolitan police are, properly considered, our praetorian guards, to whom has been delegated the use of the consecrated battle-mace. What greater proof can there be of the gentle nature of this celebrated corps? Then, according to proper heraldry, members of the police force, being *all officers*, should clearly take precedence of the household troops. What greater proof could we adduce of their high social position?

Having expatiated thus far, it may be as well to superadd, that, according to the vulgar nomenclature of modern times, the representative of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

No much for the weapon of the police; and thus we conclude our first supplementary remark. Our second, in connexion with the present division of the ancient war mace is termed a "club," which term, by the figure of the part used for the whole, is sometimes applied to a policeman himself. The method of using this weapon is peculiar. Being blunt, one would have imagined its employment limited to cuffs and blows. Not so. The assault consists of two movements, the first being a quick thrust about an inch under the sternum, or breast-bone; the second, a crack on the head. Nothing so simple, so phlegmatic, in the whole art of warlike attack exists at this day. Whilst the antagonist stands erect, it would be difficult to administer a good blow on the head; but the preliminary thrust has the important effect of making him bend instantaneously, and present his pate in a most convenient position to be crushed.

of the Woods iron, from which the steel that entered into these swords was prepared, and to the imperfect means of hammering which the sword artificers possessed.

Everybody has heard of the famed blades of Toledo. There exist some remarkably beautiful specimens of this manufacture in the Spanish division of the Exhibition. Unlike many other branches of industrial art in Spain, the manufacture of sword-blades has not languished. At the present day weapons are turned out of the arsenal of Toledo as good as at the time of the great invasions. There are now two specimens of Toledo blades now in the Exhibition, which roll up in a circular coil within their serpent-like sheath, are miracles of fine temper, good steel, and artistic skill, and the cavalry swords are beyond all praise. We wonder that there is not exhibited amongst the Toledo blades an example of the bull-fighting sword, which is peculiar in its form and general make, being slightly curved on the flat, and altogether without a guard.

Whilst on the subject of swords, it is scarcely necessary to remark, that a steel, of which such frequent mention has been made, is merely a compound of iron with carbon, usually about the proportion of one to one and a half per cent. Certain specimens of steel contain, moreover, a notable portion of alumina and of silica.

Carbon and the diamond are, so far as chemical composition goes, one and the same; and hence it is, that if a hole be drilled in a rod of iron exposed to fire, the diamond will disappear, and the iron will come out steel. We make our steel by the far less expensive mode of heating iron bars with charcoal; but the celebrated Polish traveller, Count Rzewuski, informs us that he had seen an Arabic MS. in which it was stated that the Turks in ancient times improved their sword blades by placing them in a furnace, which was filled with carbon, and beating them with a mallet. The diamond, which is composed of pure carbon, and the ruby, alumina, and thus the blades would acquire the properties of very good steel; but people are less extravagant in these calculating days.

The method of forming sword blades, as at present followed in England, is very simple. The manufacture is almost exclusively confined to Birmingham; and the steel of which the swords are made comes from Sheffield. Good steel is the quality employed, and each piece is sufficient to make two blades. The operation is, first, to draw out each end, by forging, to about half the thickness of the bar, leaving a few inches in the centre the original size, each end in its turn serving as a handle to hold it by while forging the other. Eventually the centre part is cut through and fastened, by welding, to the piece of soft iron which enters the sword hilt, and which is called the tang. The blade is now raised to a bright red heat, and plunged into cold water edge foremost, by a cutting movement, which immediately changes to a perpendicular one. In this state the blade is quite brittle, and very often bent. It has now to be passed through the forge again until a certain colour is acquired, with practice alone can indicate; and in this state of the operation it is set straight by the eye. Lastly, it is ground, polished, and embossed.

This slight sketch will suffice for our notice of swords, and now, before proceeding to the subject of projectile arms, it remains to pass a few remarks on the subject of the musket. This weapon, by which the musket is connected with the pike, was of French origin, having been originally manufactured at Bayonne, and hence its name. At first it was merely a dagger with a handle made to fit into the musket barrel when discharged. Eventually the present fashion of attaching it by a socket on one side of the muzzle was adopted, the great advantage of which it is unnecessary to point out. Thus much, then, on the subject of arms used at close quarters. Our next communication will be on projectiles.

HOROLOGICAL SECTION.

(FIFTH NOTICE.)

Against the western boundary "wall" of the British Horological Section we first discover a clock whose dial is covered up with paper; the sole object of Mr. Loseby, the exhibitor, being to show his compensation and improved form of movement pendulum. The compensation for the change of arc is effected by a fine hair spring.

129. The turret clock, manufactured and exhibited by Smith and Sons, in the Middle Gallery South of the Great Exhibition Building, is one of the most striking features of the Horological Section. The improvements consist, first, in making slots in the frame, whereby the wheels and pinions are exposed to the air, and secondly, in the arrangement of the clock to pieces; and the metallic bushes being fastened with bolts and steady pins in the slots, the bolts have only to be unscrewed and the parts requiring repair removed, repaired, and afterwards replaced without disturbing any other portion of the works. Secondly, this clock has a half dead beat escapement, which is considered safer than one of a dead beat, inasmuch as it is less liable to the effects of the pendulum to the escapement, a much stronger impulse is given to the pendulum. Thirdly, the arrangement, and size of the wheels are such that equal power is given proportionately to each; thus, less weight is required to keep the clock going, and the wear of the machinery is much economised.

In the fourth place, the barrels are made of iron instead of wood, the material ordinarily used; the objection to which latter material is, that, in the case of a tower for some time to the alterations of heat and damp the barrel becomes warped, and can be somewhat unequal in pressure on opposite sides. Another advantage of the cast-iron barrel is, that the clicks and ratchets are secured by the safety cap, and arranged in such a manner as to prevent the lines coming into contact with the clock-work. In the striking part of this clock, the hammer is raised by an eccentric lever fixed on the second wheel: at the end of the hammer is a small roller, which, running on the eccentric, causes the "hit" to be uniform. As by each blow of the hammer the fly makes only four turns, so is the oil better preserved about the pivots. The exhibitors of this clock, who object to the use of cast iron for wheels, though Mr. Roberts has successfully applied it for the wheels of his "Alpha clock," recommend either yellow hammer-hardened brass, properly amalgamated, or gun metal. The chief objections to the use of cast iron are the chances of fractures from flaws in the metal, and the difficulty of repairing them in case of accident. Messrs. Smith and Sons also exhibit a turret quarter clock, a detector clock or watchman's timepiece, a 400-day timepiece, an eight-day dial, clocks for China and Turkey, and a regulator. These are placed in a glass case close to Mr. Loseby's clock, and in front of the western wall of the Horological department.

The turret quarter clock claims the quarters. The wheels are of gun-metal, and the pinions of hardened and steel. The works of this clock may also be removed for repair, without taking the whole to pieces.

The detector clock, or watchman's timepiece, is similar to one which has been successfully used at the Coldbath-fields Prison for the last five years, and presents a complete check to irregularity and neglect of duty on the part of the night watchmen or watchmen, as their absence is correctly registered on the dial. The registering apparatus consists of a revolving circular frame, fitted with springs and steel pins; and its general appearance is that of an ordinary sized bracket clock.

Many of the clocks exhibited in the Foreign department, in addition to the hour, minute, and seconds hands, have also the means of indicating the days of the week and month. In Messrs. Smith's 400-day clock, the day of the week is shown by a spring, and has a mercurial pendulum, we will find some useful additions, which, in the case of having to wind it up only once in 400 days, and its elegant appearance, from the works being visible under a glass case, render it not only a useful, but also a very ornamental, appendage to a drawing-room mantel-piece.

The frame of the eight-day dial is made of solid Spanish mahogany, handsomely carved with the rose, shamrock, and thistle, conspicuous, as also the various national emblems of the east.

In the clocks for Turkey and China, by the same firm, it has been found necessary to substitute brass chains for gut lines or steel chains, as ordinarily used, in order to counteract the injurious effects of the climate of those distant lands. The figures on the dials of the last-named clocks are those of the countries for which they are specially constructed.

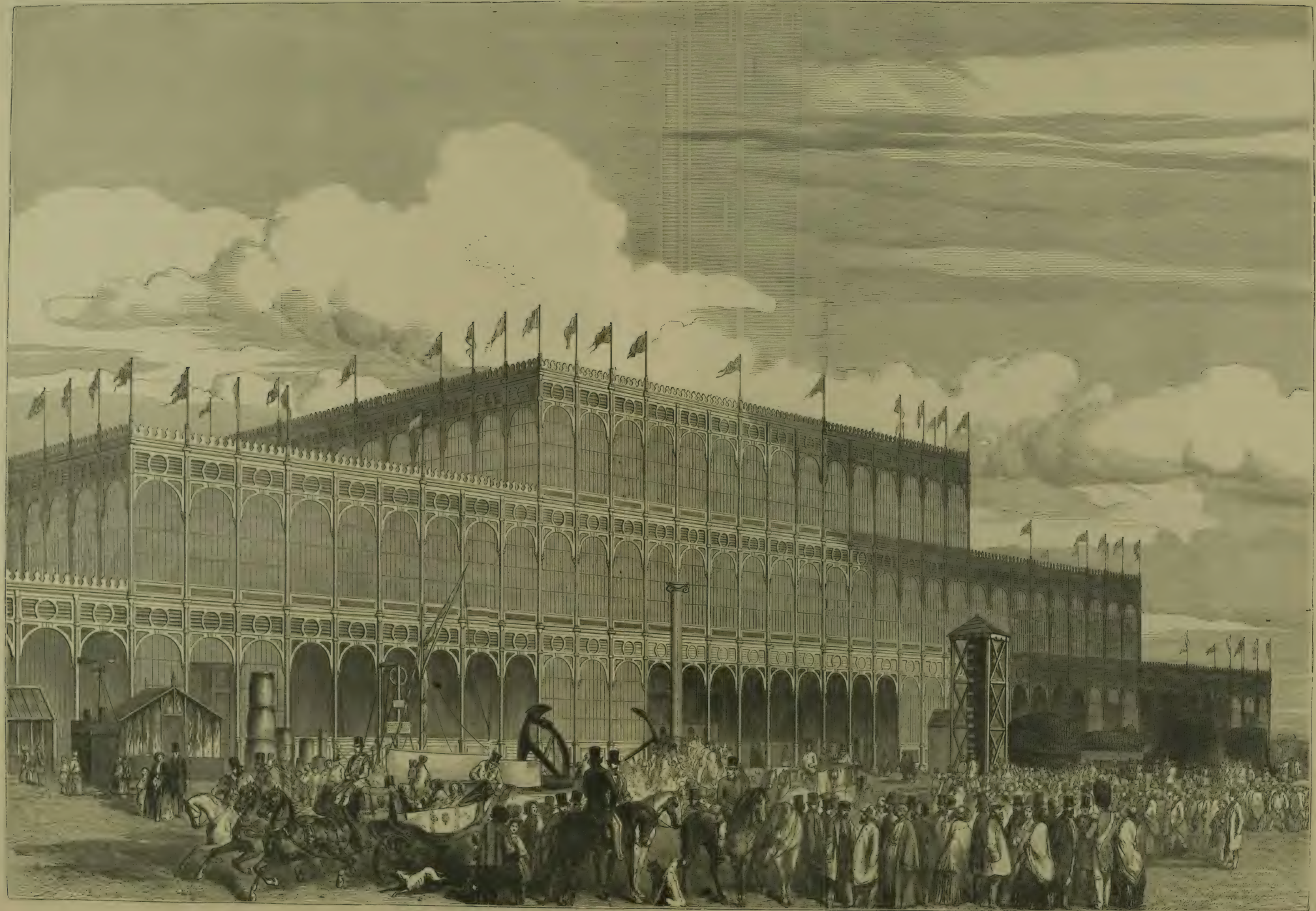
The principal feature of the regulator is a new self-adjusting pendulum, invented by the exhibitors, which is far more certain in its operation than the ordinary compensating pendulum, and far more economical, being less than one-sixth the price of the commonest mercurial pendulum. Instead of the ordinary rod by which the ball is suspended being attached to its centre, a bar is secured to the side of the ball, and a wooden rod fixed thereto; so that the elongation or shortening of the rod, by the change of temperature, tends to pull the ball on its axis, and thus preserves accurately the distance between the points of suspension and oscillation respectively.

In addition to the above, Messrs. Smith also exhibit the "Uniformity of Time Clock and Telegraph," invented by Mr. Francis Whitshaw, C.E., one of the uses of which is to regulate time between distant places to

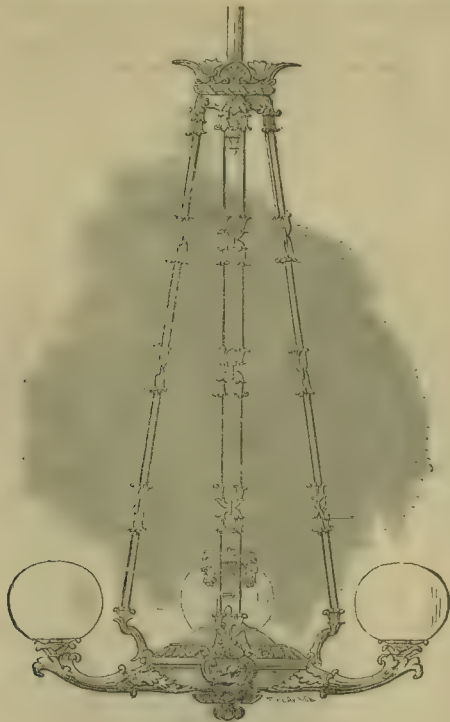
4-4. Among the electric and other telegraphs, Mr. Bain, so well known to the scientific world, exhibits his electric clocks, to which we alluded on a former occasion; and notwithstanding the vibration of the gallery floor, which renders the exhibition of pendulum clocks under

In the Crystal Palace, we shall not look in vain for action on almost any point, whether it belong to the province of the artist or the artisan; and, as so much of human welfare, physical and moral, is involved in the question of its dwellings, the opportunity should not be lost of bringing together the scattered excellences there to be found, not merely into juxtaposition, but, as far as may be, into relative and philosophical connexion. That great structure, apart from the rich grain to which it is the mere haulm, is a fertile source of study and instruction to the artist, and to the artisan, and when we regard it as at once a thing of great measure unprepared, and as the production of a few brief moments, its deficiencies, if there are such, claim our utmost consideration. In its lightness we see the triumphant application of iron, which the architects of the middle ages elaborated into such elegant forms without dreaming of its constructive capabilities. In the multiple system of its plan we see the adjustment of the arrangement to the material, the rendering sufficient the smallest quantity, not merely of drawings, but of terms, moulds, and castings. In the decorative and the sculptural aspects of the structure it is not sufficient that a certain thickness be stipulated for the "made" iron, it is in a position to prove that the far-sparing supply which averages such thickness is esteemed a fulfillment of that condition; for if such average is enough for the purpose, it will be no compensation for a quantity under it being destroyed, that the remainder contains a corresponding difference in excess: thus the builder will see that some revision is wanted in the mode of ascertaining that article, to obviate dissensions which have arisen, and which might be elicited from decorative artists of eminence on the subject. In the casting, which, apart from the work as executed, are calculated to suggest caution against the too common practice of hastily adopting what may appear to be an appropriate mode of treatment, without first considering the case in all its bearings: for a north room, for example, will want a different tone of colour from one whose aspect is southern; and if it have fumes of proportion, much may be effected in the decoration to make them there; while, independently of these considerations, the objects themselves furnish a store of ideas and a source of instruction, and a means to obtain a satisfactory result. That it appears, that, in things, as in architecture, the great Industrial Conservatory, like all unwonted cases, has produced much that is novel, and is likely to prove highly suggestive

I am, Sir, yours, &c.,
21, Horner-street, Lambeth, July 21. CHAS. W. JACKSON.



THE CRYSTAL PALACE.—WESTERN ENTRANCE.



GAS CHANDELIER.—BY W. POTTS.

GAS CHANDELIERS. POTTS.

These Gas Chandeliers, by Potts, of Birmingham, are remarkable for their simplicity and elegance; and will prove far more serviceable, and obtain far higher favour with the judicious, than many more elaborate and ambitious productions for a similar purpose.

CARPET PATTERN. BRIGHT.

This is a bold and well conceived device, exhibiting sufficient diversity of colour, agreeably intermixed. We may pronounce it one of the most satisfactory productions of the kind we have seen for a long time.

SILK PATTERN. SALTERFIELD AND CO.

SILK AND ALPACA PATTERN. FOSTER AND SON.

In this, page we give two examples of novel patterns for fabrics for



SILK PATTERN.—BY SALTERFIELD AND CO., MANCHESTER.

Ladies' dresses, which the present Exhibition has reduced. They are both creditable; the figures being moderate in size, and well blended.



SILK AND ALPACA PATTERN.—BY FOSTER AND SON, BRADFORD.

BRITISH INDIA.

THE vast tract of country comprised within the limits of the East India Company's territory contains upwards of 150,000,000 of inhabitants, with a revenue of £18,000,000 per annum; its climate varies from 120° Fahrenheit to 400°, with every possible kind of soil and cultivation. Looking at this immense region in what light we may, it cannot fail to attract our interest.

Here are endless fields and valleys, capable of producing all that is required amongst civilised nations—silk, and cotton, and sugar. The Indian continent might be made to yield enough cotton, wool, and silk to give employment to all the steam-looms of Great Britain, and to all the inhabitants of Europe, rendering our manufacturers independent of foreign cultivators. It is in this light that our Indian and Colonial possessions assume an importance, which cannot be tested by the mere contribution of raw produce from them to the Great Exhibition. Our Leeds, Manchester, Bradford, Coventry, and other manufacturers derive some of their more useful fabrics from this part of the world, and are enabled by the aid of Bengal dyes to produce the more lasting and beautiful colours at moderate prices.

Commencing, then, with silk, which is the most prominent of the fibrous substances of India, we find a great variety of situations, such as those known as the Cosimbazar, the Suriah, the Balenah, and Soogooopore, varying much in fineness, and running up in value from 7s. 6d. per pound to 18s. These we find in various stages of preparation, from the raw skins to the coloured thread. They are not, however, to be compared with the produce of Italy or the south of France; but, on the other hand, they are produced at a little more than one half the price, and are therefore capable of being worked up for common useful articles, to which the Italian and French silks are not, of course, adapted by their price. The trade in this article from Calcutta amounts to about £700,000 a year, nearly the whole of which comes to Great Britain.

Of the Indian wools little can be said, unless it be of the beautiful Cashmerian fleeces, brought from the loftiest peaks of those snow-capped mountains: these are exquisite goods, looking more like piles of driven snow than vegetable substances.

Cotton is not a heavy article of export from Bengal, though in the Madras presidency it forms a considerable branch of trade, growing in vast quantities in the Tinnevely district.

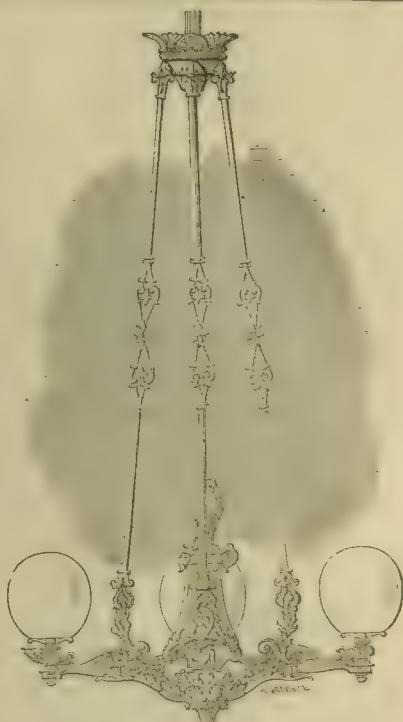
Besides these, there are Indian hemp, sunn, pine-apple fibre, and the fibre of the plantain. The first is a most useful article, producing a very strong kind of cordage for ships' use. The jute fibre is also used in large quantities for inferior kinds of cordage for country use, and is also shipped in large quantities. The plantain and pine-apple fibres are pretty, and appear capable of being worked up into useful fabrics, and merit attention, especially as they can be produced at a very low rate.

Coming to the collection of dyeing substances, we find foremost amongst them the "lac dye," so necessary to our cotton and silk manufacturers. This is prepared from a substance called "stick-lac," which is a concretion formed by the lac insect, on boughs of trees, to protect its eggs. It is melted, and the colouring matter being removed, the residue is clarified and forms the shell-lac of commerce, so useful as forming the basis of sealing-wax and some varnishes.

Skins form a large item in this collection; some of them are very fine and very well prepared: the finest amongst them are the tiger skins. Bengal sugar, as exhibited, appears to be a beautifully fine article, clear and bright as crystal, and is now beginning to be well thought of in our market, proving very acceptable since the falling off in the production of the West India Islands. Rice and saltetre do not afford so much room for comment, beyond remarking that they are leading articles of export to this country.

The collection of medicinal substances appears to be a large one, though hardly of sufficient interest to general observers. Amongst them we find castor oil, opium, rhubarb, and senna, from the Company's dispensary at Calcutta; these are too well known to require any comment at our hands. There are also gums in great variety and of many qualities, used in medicine, manufactures, dyeing, and the fine arts. In addition to these, there are some score or two of strange-looking substances, with unpronounceable names, packed in family-shaped tins and bottles, said to be very efficacious in the cure of sundry local disorders, but not very attractive to European eyes. They are mostly from the vicinity of Calcutta and the Arracan country.

We have also delicately scented oils, made from the flowers or the



GAS CHANDELIER.—BY W. POTTS.

where art and science are brought equally to bear; at the same time, there is much to admire in those Indian fabrics; and we should also bear in mind that some of our own staple cotton and silk goods are but copies of those originally woven in the "far land of sun-rise."

It is much to be doubted if we in England have any more delicate and beautiful goods than the muslins of Dacca. British skill and machinery have in vain essayed to rival the richly tinted shawls of Cashmere; and though, by the aid of steam and mechanical power, our silk manufacturers can unswell the bandannoes, the corahs, and choppahs of British India, it has yet to be seen if their goods will bear comparison as regards quality.

Taking the lead amongst textile fabrics, we have assuredly Cashmere shawls, well known, no doubt, to our fair readers, who, if they have not yet seen anything beyond a mere Manchester imitation on, may now at any rate satisfy their curious eyes, though not their hands, by the sight of the glass-covered goods contributed by Mr. Cheape, of the Bengal service, and Mr. Emerson, of the Peninsular and Oriental Steam Navigation Company. These are both splendid specimens of the kind, revealing in all the most brilliant tints of the rainbow. Some of these shawls are very expensive, and generally made to order, costing from £30 to £300. The Rohilund and Rajpootnah shawls do not equal the above; nevertheless, they are tasty goods, and much prized in India by native and European ladies. The export trade in these goods amounts to about £25,000 per annum, almost entirely to Great Britain, a very few going to France and Russia.

Not nearly so showy as the shawls, but of far more commercial value,



CARPET PATTERN.—BY MESSRS. BRIGHT.

root of the jasmine, the aloe plant, and the sandal tree, besides some oils of commerce of less attractive character. Aromatic spices and condiments are there, too, in great variety, including the black and white peppers, ginger, and cinnamon, from Rohilund and Assam; the wild nutmeg from Nagpore and Agrani, and cinnamon from the Lower Bengal province.

The woods are very numerous, comprising about 850 specimens from various districts of Central and Southern India: they are nearly all unknown in this country, and very many of little utility save for the rougher purposes. There are some, however, very valuable for house-building, furniture, boat-building, machinery, general carpentry, &c. The most serviceable are the teak, ebony, and black-wood, which are found in the forests of Tenasserim, Moumein, and Rohilund.

The ivory which we find here is of good quality, coming from the Nepal and Tenasserim states, but is scarcely equal to the tusks of the African elephants. The buffalo and the wild ox, from the Nollgurrries are as fine specimens as we remember to have seen.

Besides these there are a great number of other raw productions, useful enough, no doubt, in their proper place, but scarcely possessing general interest. The edible birds' nests and moss of the Tenasserim district, and the sharks' fins and fish maws of Arracan will hardly attract the passer by, from their singular appearance.

Having thus briefly treated of the principal raw productions of this vast portion of our Eastern empire, we will proceed to notice the objects which are the result of labour applied to those natural products, and which may be comprised under the head of manufactured articles from the vegetable, animal, and mineral kingdoms. It is true, we may not meet with so much of the really beautiful, useful, and economical as are to be met with in the products from our highly-perfected manufactories

are the silk fabrics of India. Many of them are very delicate and rich, and are much known in this country, and indeed hardly calculated for other than tropical use. Moorsheebud has contributed a most beautiful and highly ornamented flower-piece for native dresses, some cloths in figures called saraces, and a few rich muslins and silks mixed, interwoven with gold and silver thread, made in Calcutta. The silk fabrics much in vogue in India amongst the natives, are mookas, poolkaries, moonies, and some others; but those which are necessarily the more interesting to us are the well-known goods called bandannoes, corahs, and choppahs. These articles are made in various districts of the Bengal Presidency; the specimens sent, however, are of Calcutta make, and are contributed by Mr. Jardine, the eminent merchant of that city. The value of the export trade in plain and figured silk goods from the port of Calcutta alone amounts to the yearly sum of £450,000; of these Great Britain takes £250,000 of corahs, and £40,000 of bandannoes and choppahs. France and America take between them about £4000 of mixed goods; and the balance, chiefly of low quality articles, are shipped to the coasts of Southern India, the Mauritius, Pegu, and the Maldivian Islands.

The embroidered goods in silk and cotton are extensively used by the more wealthy inhabitants of Hindostan. They are very costly and showy, and are interesting, if only as proofs of the manual skill and patient industry of the Indian workmen. Delhi, the once celebrated capital of the world-famed conqueror of India, the city of the Great Mogul, has declined to furnish its quota to the World's Fair. The articles from this part of India consist of rich and gorgeous apparel adapted to Oriental customs, such as head coverings and caps, fans, scarfs of silk and gold, shawls, &c. Dacca has not omitted to send a fair specimen of its handiwork, in the shape of embroidered shawls, scarfs, and body-pieces, richly worked in gold, silver, and many-coloured silks.



CHANDELIER.—HANOVER.

There are also some gay-looking trappings for horses and elephants, almost as richly inlaid and embroidered as articles for the use of princes: we have velvet and gold awnings for tents and howdahs done in many colours; hookah carpets, elephant trappings, waistbelts and turbans from Lucknow, Benares, Rajpootna, and Moorshedabad. All these articles are rich in the extreme, and, no doubt, have a beautiful effect when properly displayed in Eastern countries.

The Nawab of Jesselmeer has contributed from his own dominions sundry rather tasty dress pieces called "purgrees." The Maharajah Rao Scindia has also contributed magnificent Gwalior manufactured dress pieces, besides some very finely figured cloths "doputta" and "patula," worn generally by the air sex of his dominions instead of shawls. The natives of high rank esteem much these goods, especially the "dhoties," two-striped muslins, and "purgrees," which certainly even to our eyes appeared both exceedingly rich and tasty, and by them are preferred greatly to our finest European productions. These goods, though so valuable, are entirely useless to Europeans; but have a most extensive sale in Bengal, and are mostly manufactured in the Nagpore districts.

The gurahs, which resemble much our cheapest long cloth, and were manufactured in immense quantities some years ago in Bengal, are now gone greatly out of use, being entirely superseded by the introduction of our Manchester and Glasgow cloths, to such an extent that the trade has decreased fully one tenth. There are many other cotton goods, but plainer—amongst others, the saris, bangomie chowkeedars, karolie

jerrees, lerne kontas, doorsootees, lall chundras—which present little or no interest to the majority of Europeans. The Lessore, Rajpootna, and Benares states have contributed sundry ginghams, jallahs, coowohs, palemposes, and chintzes, which cannot in any way be compared with our own fabrics, and of which we have little to say.

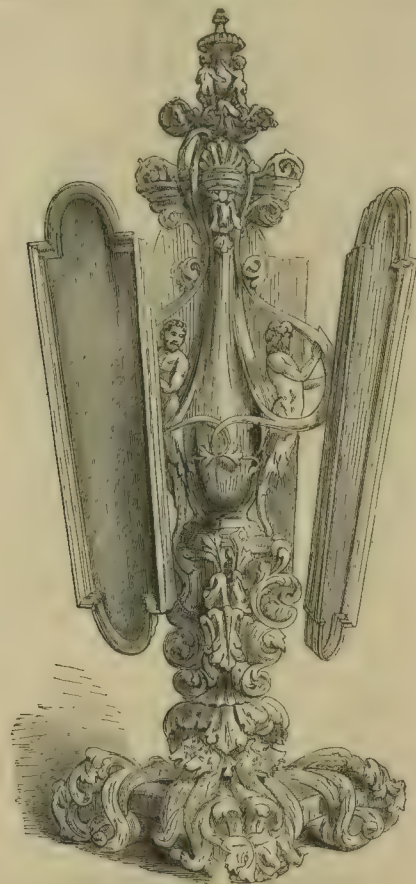
The Indian leather, although not to be compared with European goods, is by no means of low quality, and we believe it to be well adapted to the trying climate of the East.

In pottery and glass ware the Orientals are not behind us very far, though their wares lack the artistic finish imparted to our goods during the last ten years. There is a graceful, pleasing lightness about the porcelain ware of the Azingurh pottery, which cannot fail to strike the beholder not less than the singular simplicity of the make. The Mirzapore glass ornaments are, perhaps, well calculated to adorn the arms of dark beauties, but they do not strike us as being very graceful or ornamental.

In gold and silver ware the workmen of Hindostan are pre-eminent, whether it be for chains, necklaces, bangles, bracelets, or rings. Some of the light filigree silver wares of Cuttack, in Lower Bengal, are strikingly beautiful and Oriental in their style. The Delhi ornaments are much in use, and highly reputed by the rich natives on all festive occasions; and when we state that the dress and jewellery of a temple Nautch girl, or dancer, will sometimes be worth from £10,000 to £15,000, some idea may be formed of the lavish expenditure of Orientals in this manner and on these occasions.

STAND FOR PICTURES. LEISTLER.

A very convenient article for a studio or boudoir, for the display of a favourite gem or two in painting, family portraits, &c. It is handsomely carved.



STAND FOR PICTURES.—BY LEISTLER.

CHANDELIER. BERNSTORFF AND CO.

This chandelier is very stately in aspect, but very heavy, and very ungracefully shaped—being of the good old German school, of the early part of the present century. It combines every possible variety of style, is of bronze gilt, and will hold sixty lights. Messrs. Bernstorff and Co. are the bronze manufacturers to the Court of Hanover.

ROOD SCREEN.—DESIGNED BY J. CLARKE.

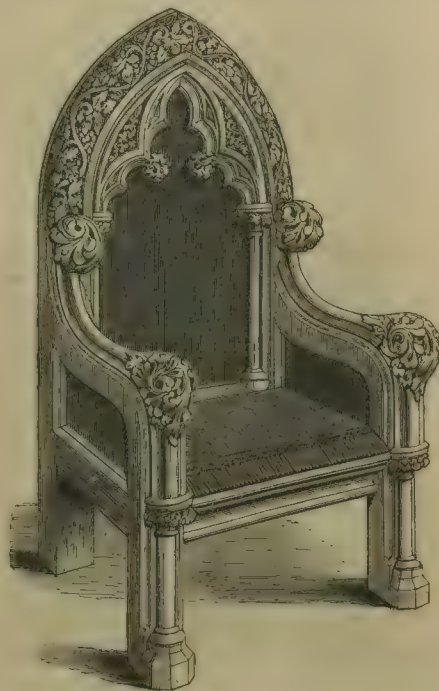
The rood screen, carved in oak by Ringham for a church in Surrey, is a fair specimen of the taste and talent displayed in these matters at the present day. It is in the Perpendicular style, and was designed by Mr. J. Clarke. The decorative details are extremely well executed. It may be observed, however, that the door has a dwarfish appearance, and would probably have been improved if the spring of its arch had been carried up to the same point as that of the windows.

GOTHIC CHAIR. WILLIAMS AND LUMSDEN.

This is a substantial oak chair, carved in the Gothic style, after a design by Mr. Christian. It has, to say the least of it, the merit of simplicity; but it is, nevertheless, rather too heavy for our taste, albeit the back and seat are covered with crimson velvet.



GOTHIC SCREEN.—BY RINGHAM, IPSWICH.—DESIGNED BY MR. J. CLARKE.



GOTHIC CHAIR.—BY WILLIAMS AND LUMSDEN.—DESIGNED BY MR. CHRISTIAN.



"HAGAR AND ISHMAEL."—TUSCANY.

MARBLE CHIMNEY-PIECE AND MIRROR-FRAME, FROM MILAN.

In the vestibule to the Austrian sculpture are two or three very showy marble chimney-pieces, some surmounted with mirror frames, which it is impossible to pass unnoticed, but which it is impossible to admire. Never, perhaps, was high art more misapplied; never was common sense, in the selection of decorative subjects, more lost sight of than in these notable productions. In any case over ornamentation of chimney-pieces should be avoided; and in all cases the ornamentation should be of an architectural character, in harmony with that of the rest of the apartment. The introduction, in sculpture, of subjects of vegetable or animal life, is of more than questionable propriety; the human figure, unless

conventionally, should never be attempted. In the Austrian fire-places, however, all these enormities have been perpetrated, and with a lavish hand. In one we have full-grown urchins of Cupids carrying fish, shell, fowl, and game, all executed in the round, with other intruders of the same family, all scorning their naked legs over the fire, and encroaching upon the fire-side circle; in another a nest of loves protrudes from the midst of the mantel-piece, various other devices being crowded in in all directions; in the third, which we have engraved, the artist's fancy revels, perhaps, in more elaborate absurdities than in any of the preceding two. On one side stands a full-grown Cupid, with his bow and arrow pointed at a young nymph on the opposite side, who seems to treat his power with levity; beneath are two female figures, who seem to acknowledge themselves as vanquished by the lady-killer; and above, in the midst, is a circular compartment, in which are the heads of two persons in close conference. All sorts of birds and flowers complete the decoration for this marble mystery; but they are not very successfully carved, and have a rough surface, which the dust will soon take advantage of. The ornamental parts of this affair have been executed by Giuseppe Botticelli; the figures by Dominico Gandolfi.

"HAGAR AND ISHMAEL." BY VILLA.

In his small marble group of "Hagar and Ishmael," Signor Villa, of Florence, seizes a different moment from that selected in the same story by Max, of Prague, noticed in a previous article on Sculpture. In the latter the mother beholds the sufferings of her child, and appeals to Heaven for relief; an incident, the proper expression of which was admirably realized. In the work now before us Hagar is applying the bowl of water to the parched lips of her son. There is not the same amount of poetic interest patent in the one case as in the other; but what the subject afforded, Signor Villa has done justice to in this very pleasing and carefully executed composition.

"CUPID SHARPENING HIS ARROWS." LEEB

This little marble figure, executed by Leeb, of Munich, stands in the Zollverein Court, where, attractive at a distance, it disappoints upon a careful inspection. The figure is not that of a Cupid, neither are the wings, neither is the expression and the attitude; the limbs being all straight lines and angles, is inelegant.

CRYSTAL CANDELABRA. BY OSTLERS.

The magnificent crystal candelabra by Messrs. Ostler, the property of her Majesty, are only second in importance, as specimens of glass manufacture, to the far-famed crystal fountain, which adds a fairy-like charm to the Transept. They stand eight feet high, and will carry fifteen lights each; the glass being of the finest quality and colour, and being richly cut in prisms, will diffuse the varied colours of the rainbow on all sides around.



"CUPID SHARPENING HIS ARROWS."—ZOLLVEREIN

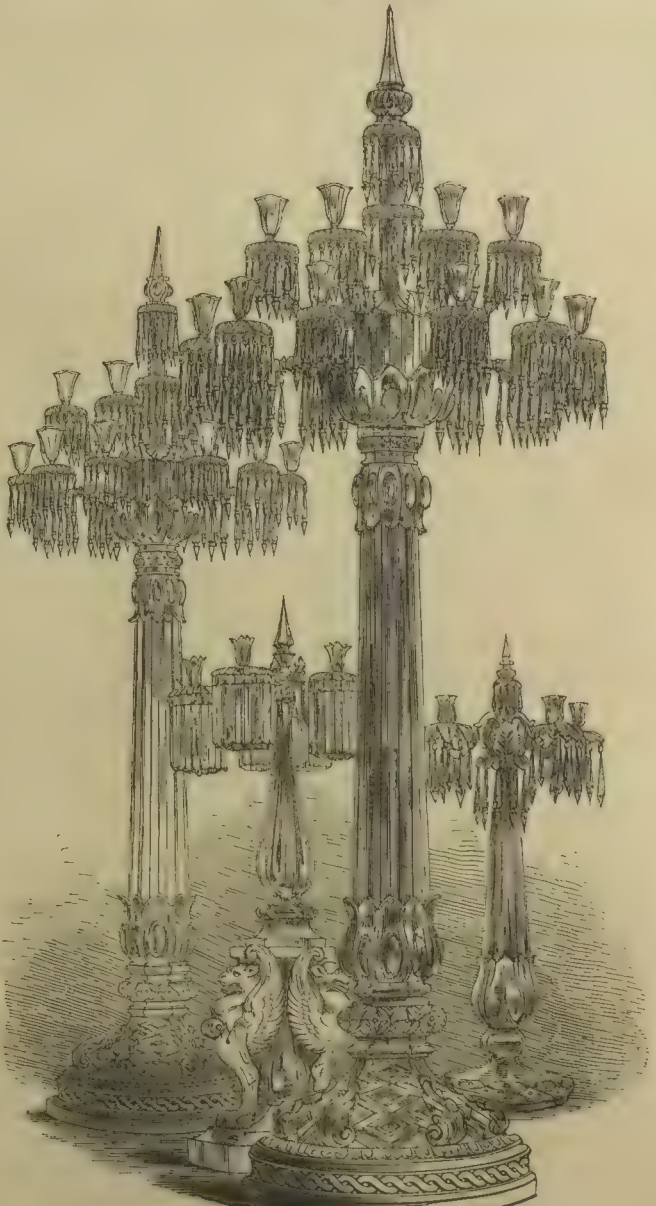
ZOLLVEREIN.

(SECOND NOTICE.)

BEFORE entering the centre hall of the Zollverein, let us direct the attention of our readers to a somewhat elegant pillar which stands on the western side. It represents a group of Amazons, they being apparently great favourites with the Berlin artists, the great Amazon in the nave being only one of many in the Exhibition, made of cast-iron, at the foundry of Berlin, but curiously inlaid with silver. It is remarkable for the simplicity of its form and the beauty of its workmanship. The striking characteristic, indeed, of most of the productions in the centre hall, where are collected the gems of the Verein, is, we think, beauty of form. The



MARBLE CHIMNEY-PIECE.—MILAN.



GLASS CANDELABRA.—BY MESSRS. E. AND C. OSTLER.

principal contents of the hall are statues, statuettes, painted glass ornaments, pictures, one or two cabinets or ladies' desks, porcelain, &c., all belonging to the fine arts, and all in general distinguished by this characteristic. Even the Berlin porcelain, which occupies a large space in the room, and part of which is copied from renowned works of antiquity, such as the Warwick vase, is as beautiful in form as it is for its ornament, though the designs on it, after Mieris, Vischer, and others, are as fine as art can produce. Less meretricious in ornament than the productions of Paris, and less encumbered with it than those of London, the artistic productions of Berlin, and, indeed, of all Germany, are chiefly agreeable from the beauty of their forms. Even the elaborate carvings in ivory from Darmstadt, particularly the large goblet, on which the great victory of Hermann or Arminius, from a picture in the possession of the Grand Duke of Baden, is carved in alto-relievo, is almost as remarkable for a graceful shape as for admirable carving. By crowding their finest work with almost innumerable articles of *crystal*, puzzling us to distinguish between them, and losing admiration for individual specimens in multiplicity, the Germans inform us that they set a high value on these comparatively trivial things. The production of them is what the influential government have chiefly encouraged: they have impelled the skill of the people in this direction, and we may expect, therefore—or where shall we seek for the utility of Royal and noble patronage?—that the arts which spring from them, or grow up under their encouragement, shall be marked by superior taste. Amongst the ancient Greeks, and amongst the inhabitants of India, a keen perception of beauty of form seems to have been inherent, and is found almost equally in some of their earliest productions, which have descended to us as in their latest. But, amongst the Saxon and Scandinavian tribes, judging from the rude figures of their old idols and earliest heroes yet extant, a perception of fine forms was not innate. It required cultivation, and has been cultivated by studying the examples of the people who were in contact with these perceptions. The high-born and well educated, the opulent and well-to-do classes, have been the means of extending that cultivation. They are conduits through which the old Greek perceptions have been conveyed to their unendowed and uncultivated countrymen. Thus we find their influence and the influence of courts more beneficial in these arts than in any others. Modern artists cannot boast of much more to add to what the ancients have bequeathed to sculpture, painting, or architecture, are generally imitators of the ancients. Nature is as pure and as free as in the times of the Greeks; but man's present perceptions are so mixed with ancient and derived knowledge, that they are confused; and artists are often the most graceful when they return to the original forms. For many years, even for centuries, European artists and their patrons have aimed at little more than diffusing amongst the rude people of the North a knowledge of the forms that sprang up intuitively in the minds of the Greeks, and that they have only acquired by a laborious process. By the Exhibition this species of cultivation is rapidly extended; and it seems likely to do more, in a few weeks or months, to diffuse amongst our people a knowledge of graceful and artistic forms, than has before been done in ages. For the first time almost in our history the common people of England are brought familiarly into contact with, and derive instruction from, the clear, definite, and brilliant conceptions of the Greeks, embodied into forms that have been preserved and spread by the influence of artists and courts through all Europe. Of our people, too, we are happy to say that the females share largely in the enjoyment and improvement. They are as numerous in the Exhibition as the males; they are much attracted by the art, and they are not less able to serve and appreciate their charms. By a curious and useful connection, establishing a moral relation between the most ancient and most modern nations, the keen powers of perception of the beautiful nature with which the old Greeks were endowed, and which were denied to the ancestors of our race, causing a great moral difference between them, are now being subserved to the improvement of the English. By the Exhibition the bulk of our people will be made familiar with forms derived from antiquity, and of which they could otherwise never have attained a conception.

We confess, however, to be puzzled, amidst the mass of articles exhibited by the Zollverein, most of which are not above mediocrity, in choosing some for illustration. Leaving the articles of *virtu*, as more particularly belonging to other departments of our Journal—except to say that the bronzes are particularly worthy of attention, and present a statuette of Beethoven, one of the most remarkable men of the last age, we will not overlook—we must also mention, that, in the centre hall, a desk and a writing-table for ladies, manufactured by the Messrs. Barth Brothers, of Wurtzburg, in Bavaria, one in the rococo and the other in the *Rococo* style, are remarkable for the good taste they evince. In this room, too, a fine collection of rusticative lac, white, and partly force by a Württemberg artist named Herr. His work is good, and his boldness, though the artist does not inform the public what his new method consists in. We will not say more of the centre hall but to add, that the mass of things, many of them trifling, and some of them incongruous, which are here crowded together, many of which deservedly attract attention, is most unfavourable to a due appreciation of the separate articles. The inhabitants of the Zollverein have been ill-served by their Commissioners.

Amongst articles of utility, the cloths, which are very abundant, take the first place in the Zollverein; and remembering that the manufacture of fine cloth is rather modern in Germany, and that homespun woollens, till recently, formed the staple dresses of the bulk of the peasantry, of the progress of German rusticative lac, white, and partly force by a Württemberg artist named Herr. His work is good, and his boldness, though the artist does not inform the public what his new method consists in. We will not say more of the centre hall but to add, that the mass of things, many of them trifling, and some of them incongruous, which are here crowded together, many of which deservedly attract attention, is most unfavourable to a due appreciation of the separate articles. The inhabitants of the Zollverein have been ill-served by their Commissioners.

Berlin has been famous, at least since the time of Diebach, 1710, when Prussian lac was discovered, for its chemical products; and all through the 18th century, as well as before it commenced, some of the most distinguished names in the annals of chemistry were connected with Germany. After the woollens, the chemical products of the Zollverein in the Exhibition rank high. The specimens of beet root sugar, which are perfect and the product entirely of chemical art, the specimens of perfumery, of various salts and pigments, the crystals of several substances exhibited, all testify to the fact that the Germans continue on this point to deserve their well-earned reputation.

In the vast and very miscellaneous productions which they have sent us we can only particularise a few more. There are numerous specimens of types and of books, ornamented and plain, which do honour to German typography and their skill in illustration. Contrasting some of the books displayed there by Decker and others with the ordinary books and newspapers of the day, it is impossible not to wish that in the matter of paper at least some of the substantiality of the books exhibited might be imparted to the common productions of the booksellers.

But it is probable, after all that is said of the durability of books, that the most filmy are the best adapted for our transition age, as not likely long to stand in the way, either as ornaments or as aids, of the improved works of which they are to be the parents. Connected with books, are many maps, geological as well as geographical, with a large globe to show the comparative elevation of the mountains of the earth, and other helps to diffuse knowledge. The Germans are not behind in applying *papier maché*, which will take any form, and which, made from refuse, is one of the products of human skill best adapted of all those yet acquired to ornament, as well as to be made into many useful instruments and utensils. The Germans exhibit many specimens of their success in *papier maché*, the name of which informs us that the art is neither of English nor of German invention. As we have specimens of our coal, so the Germans, particularly in the Hamburg department, exhibit many specimens of their charcoals, of which they make great use, and which they apply in various forms to various purposes. They show us, also, many of their mineral products, particularly from Nassau, from which little else has been brought than ores of lead, copper, zinc, manganese, iron, &c. Other things in which they excel, or at least make a good show, are philosophical and musical instruments—characteristic of their harmony and their devotion to science. In the Hamburg department, we find not only some excellent furniture, but vases fifty-four plates to the inch; or the mahogany is cut into planks, each of which is only the sixth part of an inch thick. Till a recent period, when Sir Robert Peel abolished the duties on furniture wares, the inhabitants of Hamburg had a considerable advantage over our furniture makers, and they sent great quantities of furniture to various parts of America. They still carry on this profitable and useful business; but our people are now in a better condition to compete with them than they were, and we can only, by the abolition of the duties, a valuable trade has been preserved to the country.

Here we must stop. Though the productions of German industry are by no means so numerous, so rich, nor so varied as those of French industry, with which, excluding Austria, they may be most appropriately compared—though the Germans are in the Exhibition remarkably deficient in machinery—their products are numerous and miscellaneous, and we can only, by treating of them under some of the various papers in which the technological examine the different products to be found in the Exhibition, do them justice in detail. In general, except as to cast iron, bronzes, chemicals, dyes, and some woollens, German industry seems a step below that of either France or England. It is, however, plain that the Germans have a great anxiety to improve; we regard them as only recently aroused to a due sense of their relative position in knowledge, skill, politics, and morals, to the rest of Europe. They occupy a noble country; and as they become sensible of their wants, they cannot fail to achieve a commanding success. In them we have great reason to be interested, and them we must wish to see strong, prosperous, and united. They stand between European civilization and Cossack barbarity; and we must wish to see the latter will not be suffered to advance and prevail westward, rests on the Germans, and rests on the improving people as contrabandishers from their interfering, and, we are afraid, sometimes retrograde rulers.

WARDIAN CASES.

In various parts of the Building the visitor may observe live plants, growing, in some instances, under handsome glass shades, and in other cases in glass frames, of so unprepossessing an appearance that he might naturally be at a loss to account for the reason why so uninteresting an object has been sent to the World's Fair. These contrivances are called Wardian cases; it having been first discovered by Mr. Ward, that by them plants can be transported to and from distant regions of the globe, and also that by their aid the Londoner can succeed in growing a few flowers to cheer his habitation. Some years ago we remember to have seen the vessel about to start to survey the settlement of Adelaide, in Australia, and we were much delighted to see two or three of these cases filled with small gooseberry and currant trees, in order that the emigrants might enjoy those delicious fruits which we have in such perfection in this country; and now not a week passes but that ships arrive bringing plants from the remotest habitable regions in these Wardian cases, which have thus conferred upon us a power of procuring exotic vegetable productions, which before their introduction was never possessed.

Those more unprepossessing cases which may be seen in the East Gallery are the first cases which Mr. Ward made; and though, at the present time, their design has been much improved, yet it is interesting to have the first example of the invention. These cases form, as it were, a little world of their own, in which those who cultivate plants may observe the progress of the plants, and the heat of the sun bestows upon them a very high temperature at times, and the hygrometric state of the atmosphere within varies according to circumstances, in a manner which may interest the cultivator of plants, and give him ample means to exercise his observation and talent.

In London but very few plants will thrive. The Oriental plane rears its head in the heart of the city, in the shade, and forms a stately tree. Russell-square and Guildford-street exhibit, also, noble specimens of this beautiful tree; yet by coming into leaf late, and shedding its foliage early, it is not so susceptible of those influences which injure other plants. The lime tree will also partially flourish; and in the very centre of the Bank two noble and ancient limes shade the parlour from the scorching sun of summer, and yearly cast forth delicious perfume from abundant flowers. With these exceptions, flowers and vegetable structures can scarce be cultivated in London, except with the aid of a Ward's case. Being in the very centre of the metropolis, we now write with two beautiful Ward's cases before us, which exhibit the most luxuriant foliage. In these cases we have at this moment the beautiful wax plant, or *Hoya carnosa*, in abundant flower. We have recently introduced the newly imported and lovely *Hoya bella*, which is also now in flower; and the *Adiantum Przewalskii* is also in flower, and is very beautiful, and on opening the door of the case we have five species of *Lyopodia*, which gratify the eye by their luxuriant green; and no less than fifteen or sixteen species of exotic ferns gladden the eye by their charming forms, their verdant foliage, and luxuriant appearance. The leaves of the *maranta bicolor*, never soiled by wet, are of surpassing beauty; and several species of *Adiantum* are rapidly growing to display their brilliant colours in the latter part of summer. Many of our plants, which we have had in the station for ten years, and so the delight which we have had in the observation and cultivation of them in the Wardian case, makes us look with increased interest upon those first examples of construction which Mr. Ward has contributed to the Exhibition. In one of these cases the observer may witness the celebrated Irish fern to be growing in full leaf, and the lovely little Tunbridge Wells *Adiantum* is also luxuriant. Our country friends will, doubtless, be much surprised when they are told that a small plant of the former fern, which grows wild in the British isles, fetches from ten to thirty shillings in London. The sale of ferns and native orchids has become a trade in London; and the most successful collector, Mr. Potter, readily obtained a large sale in the neighbourhood of the Stock Exchange. As within the last few months he has fallen a prey to phthisis, there is now an opening for any equally spirited collector to come forward and supply the Londoners with the objects of the vegetable kingdom which are now so extensively cultivated and admired.

Mr. Marshall has lately constructed a Wardian aquatic case, wherein he grows many curious plants, and the miniature pond is overhung by ferns, which, doubtless, will thrive well in that situation. By simply preventing the access of the London atmosphere to the plants, and by this year succeeded in growing cucumbers in the very centre of the metropolis, showing what may be effected when the deleterious gases which emanate from the combustion of coal are prevented from exercising their baneful influence.

We take this opportunity of calling attention to the Wardian cases, because, much as their use has increased, still they are not near so much employed in large towns as they ought to be. The cultivation of plants is an occupation delightful in itself, and one that is calculated to afford intense pleasure to those who follow the amusement. In that gloomy prison of Pentonville, where the inmates are not allowed from their cell to see passing cloud, it is recorded that the only pleasure which a prisoner could find was to watch from day to day the growth and flowering of a few pieces of grass, shepherd's purse, clover, and groundsel when he took his daily airing in the little space allotted to him. Every London child should have his Wardian case, if ever on so small a scale. The love of the cultivation of plants would grow with a knowledge of their perfection, and the mind would be led insensibly by the true and natural process of thought, from a study of Nature's works, to the contemplation of Nature's God.

EXHIBITION NOTES.—No 4.

"THERE is nothing new under the sun," except the Crystal Palace, and the Pacific industrial union of all the nations of the habitable globe under its transparent canopy! It is curious to speculate upon some of the concurrents to this extraordinary effect, and some of the minor actualities which conspire to render the collection within its walls altogether so marvellous. At a first glance it may not seem strange, that, but for the invention and use of steam, its vessels and its railroads, there could have been no such national Exhibition; and yet it is equally certain, that, but for another small and apparently very remote cause, the design could not have been carried out. Had England not created the new police, England could not have enjoyed her present safe and glorious position within the precincts of Mr. Paxton's magic glass-house! If such widely different things have contributed to the possibility of the universal meeting, it is hardly less remarkable that the very vanities and inutilities so largely mixed up with its important features, must produce consequences almost, if not quite as pregnant, with great moral, political, and commercial results, as the more gigantic materials in manufactures, mechanics, and scientific progress. In fact, there are scarcely any things here that can be considered as trifles. An American president in soap is a stimulus to our Hawes' and Henders; a new crochet pattern is enough to set thousands of needles to work in every family where this ornamental and industrious pastime is pursued; models from the pith of rushes offer patterns for interesting and remunerative employment; and, not to multiply examples of this sort, let us only look at the department Class 20, Articles of clothing, &c., to see how curiously our tailors are set to inventions by the novelties exposed in the Central South and South Transept Galleries. In No. 64 we have a "monomerkoskion," which, being translated, means a dress coat of British manufacture from one piece of cloth. Close by it (No. 65) is an "autocromatic" gown and Cossack waistcoat; and near about, the "duplex," or morning and evening coat; safety pockets that cannot be picked; ladies' dresses with elastic sides; cloaks with capes to prevent drowning; complete coat, trousers, and gaiters without any seam; and others with so few seams in comparison with what have been, that it appears evident, in a short period, tailors, like Hamlet, will know no seams.

In like manner, hair and feathers have assumed valuable functions—far more comprehensive than could have been imagined till witnessed here in such combinations, varieties, new applications, and innumerable embellishments and uses. In Class 28 (furniture), No. 91, there is a screen of watered silk from Scotland, whereon wreaths and baskets of flowers are wrought in feathers. In the Miscellaneous Class 29, No. 53, is a vase of flowers made from feathers; other vases of artificial flowers all around; and No. 68, the *Victoria regia* (already noticed by us) in its various stages of development—

The Queen all flowers among,
The river's empress, lady of the lakes.

Flowers composed of human hair belong to the species of the ingenious, without the prospect of any derivable profit; but the other floral beauties scattered over many departments are not unworthy of a somewhat poetical illustration, in addition to our just praise of their usefulness in regard to costume, their being a branch of the fine arts, and their applicability to the improvement of manufacture, in the hardest of metals as well as in the softest of fabrics. The vases just alluded to in the small-ware exhibition, North Transept Gallery, do credit to the taste and execution of the workers in wax, shells, rice-paper, feathers, muslin, velvet, &c. They are mostly British, and range through the seasons. In one group we discover the early Primrose so justly a favourite with our elder bards, who have sung—

Pale primroses,
That die unmarried, ere they can behold
Bright Phoebus in his strength.—SHAKESPEARE.
The primrose drop, the spring's own spouse.—BEN JONSON.
Primrose, first-born child of Ver,
Merry spring-time's harbingers,
With her bells dim.—BEAUMONT and FLETCHER.

Her companion in the Crystal Palace, as in nature, is the Snowdrop, which—

First in bright Flora's train gaily glows,
And prints with frolic step the melting snow;
Clides with her dulcet voice the tardy spring,
Bids slumbering zephyr stretch her folded wing.
Wakes the mute cuckoo in his gloomy cave,
And calls the wondering woodman from his grave;
Bids the mute rook cheer the budding grove,
And plaintive ringdove tune her notes to love.—DAWSON.

Earliest bud that decks the garden,
Fairest of the fragrant race,
First-born child of vernal Flora,
Seeking wild thy lowly place.—LANGHORNE.

Congential is the Crocus—

Delight young thing
Of life's thou venturesome flower,
Who growth through the hard cold tower
Of wintry spring.
Soft voiceless bell.—PRIOR.

And the Cowslip likewise

Now ripe in vegetable gold,
From calyx pale the freckled cowslip born
Receives in amber cup the fragrant dews of morn

Thus tempted by the "sweet daughters of the earth and sky" as we have been to weave a garland of poetry into the descriptions of the utilitarian, it may not displease thousands of readers to afford them this play of the imaginative in the midst of the acquisition of knowledge in other divisions of this vast and multifarious resort. Well may the Daisy and the Violet follow these lovely harbingers of spring: there are charming models of both in this gallery; and when we recollect the opening by Her Majesty, on the 1st of May, we cannot but recall the daisy tribute of Chaucer—

They bring in the kalends of Maie,
An in special one called Ipe of the daie,
The daisie, or flower white and roie,
And in Frenche called la belle Marguerite.

To her I have so great affection,
As I say erst, when comen is the Maie,
That in my bedde there daweth no daie
That I am up and walking in the mede
To see this floure ayeunt the sunne sprede.

So glad am I, that when I have presence
Of it to do me it all reverence,
As she that is of all floures the floure,
Fulfilled of all vertus and honours
And ever ylike of faire, and fresh of here;
And ever I love it, and ever ylike newe,
And ever shall till that mine herte die,
Alas swere I not, of this I wol not lie.

To our poetic faith we will add two other eulogies:—

Sister of the mead, sweet daughter of the day,
Whose opening flower invites the morning ray,
Sweet daisy, flower of love and cheer,
Thou unassuming common-places

Of nature, with that homely face,
And yet with something of a grace
Which love makes for thee.—WORDSWORTH.

The Violet has been still more deeply prized, and found many a voice to swell its praise:—

Violets dim,
But sweeter than the lids of Juno's eyes
Or Cytherea's breath.—SHAKESPEARE.
Sweet violets, Love's paradises, that spread
Your gracious odours, which you couched here
Within your pale faces,
Upon the gentle wing of some calm-breathing wind
That plays amid the plain.—RALEIGH.

And also the Lily of the Valley, of which the Bard of the Seasons sings:—

Seek the bank where flowering elders crowd,
Where scattered lies the lily of the vale
Her balmy essence breathes,

And Shelley:—

The nard-like lily of the vale,
Whom youth makes so fair, and passion so pale
That the light of her tremulous beils is seen
Through their pavilion of tender green.

The Daffodil makes a very showy flower, to remind us of the true

Daffodils,
That come before the swallow darts, and take
The winds of March with beauty.—SHAKESPEARE.

Also the Lily—

Queen of the garden in white mantle drest,
The spotless lily waves her curling crest.

The Water-lily is still more resplendent in its artificial form, and justifies the muse of Shelley:—

And floating water-lilies, broad and bright,
Which lit the oak that overhung the edge
With moonlight beams of their own watery light.

And Moore—

Those virgin lilies all the night,
Bathing their beauties in the lake,
That they may rise more fresh and bright
When their beloved suns awake.

Substitute the Crystal Palace for the crystal river or the crystal well! Of course, if copied with a truth which seems almost to scent them! Thus we observe of our original favourites—

Off-mingling by the greenwood side,
"Mid blue bells deep, and golden broom,
Time's ancient gateway open wide,
And far down the gathering gloom,
On many a mountain's side, the flowers,
The oldest flowers of England bloom.

But our illustration would be a beggarly account if we neglected the great horticultural rival for beauty and admiration, namely, the Tulip,

Whose red veins
Are flushed with deeper, warmer stains,
Glow in each leaf with more than Nimrod's fires.
Then comes the tulip race, where beauty plays
Her idle freaks.—THOMSON.

And the Rose—

The garden star, the Queen of May,
The rose.—BEN JONSON.
"Tis said, as Cupid danced among
The gods, he down the meadow flung;
Which on the white rose being shed,
Made it for ever more red.—HARRIS.

With this we would close, but for a temptation, not to be withstood, where flowers are emblematic of roses, as sweet as that which makes the rose the sovereign of all the floral tribes, and therefore conclude with Herick's pretty legend, how and why the Wallflower was so called:—

Why this flower is now called so,
List, sweet maid, and you shall know.
Understand this fable was
Once a brim and bonny lassie
(Kept as close as Daniel was)
Who a sprightly springing loved,
And, to have it fully proved,
Up she got upon a wall,
"Tempting down to side withal;
But the slyest twist my'd,
So she fell, and, brained, she dy'd.
Love, in pity of the dead,
And her loving lackless slave,
Changed her to this plant we call,
Now, the flower of the Wall.

It is to be regretted that the modelling of flowers and fruits in wax is attended with dangerous consequences of the poisonous nature of some of the colouring materials employed, such as white lead, vermilion, coppers, chrome yellow, &c. The handling of these is apt to produce partial paralysis; and, therefore, it is most advisable for our young and fair artists to avoid their mineral infection, and supply their place with vegetable matter, which is adequate to the production of all the required colours. On the arrangement of tints, we may add, much of the effect depends. Without taste in this respect, and even a scientific knowledge of complementary tints, a multitude of performances disagreeable to the eye are produced, instead of those harmonious unions which delight the sense, almost without our being aware of the why or wherefore. And when we consider how essential this intelligence is to the pleasing and beautiful in the manufacture of all coloured articles, we may learn that from the flowers of the field and garden there are lessons to be derived of instruction in the art of colouring.

M. Constantin's attractive case, No. 94, of France and Algiers has been twice noticed in the ILLUSTRATED LONDON NEWS (June 7th and July 5th); and at No. 430 mechanism has been applied to similar objects with marked success. If, in the one instance, we have botany developed to perfection by imitative skill, in the other we have ornithology; the most delicate, faithfully copied in metals the most sublimed. M. Boncompagni has, without taste in this respect, and even a scientific knowledge of complementary tints, a multitude of performances disagreeable to the eye are produced, instead of those harmonious unions which delight the sense, almost without our being aware of the why or wherefore. And when we consider how essential this intelligence is to the pleasing and beautiful in the manufacture of all coloured articles, we may learn that from the flowers of the field and garden there are lessons to be derived of instruction in the art of colouring.

Turn which way you will, on every side there is much to be seen, curious, or amusing, or wonderful, or instructive—of the smallest, and of the greatest intrinsic value; medals, which render perceptible in steel the two-millionth part of an inch (Mr. Whitworth's), which the most powerful microscope, if a thousand times more powerful, could not make visible; an admirable form of Ely Cathedral in the pith of the common rush; with its niches filled with saints and apostles; the game of cock-an-aroo improved; parrots with stilettes, and murderous or defensive umbrellas; the very entertaining stuffed birds and beasts of Wirtemberg here equal to Stuyvesant, and there only inferior to the most diverting kind; cavalry jack-boots and Scotch brogues; a sack sewed and made without hands; hammers that will powder adamant to dust, or fall as softly as a moth alights on a leaf; locomotives and levers beyond the dream of Archimedes as to moving the earth; the wonders of the printing press; smoked hams from Kentucky, and plates and brackets of beef—such and so various are the sights within the compass of the Crystal Palace, and there cannot be the faintest idea of the feasible and infinite number of other objects with which the genius of man or the bounty of Providence has adorned and enriched the world: but why talk of the sights to be seen, since on our last visit we observed a blind gentleman led by a guide, and having the marvels of the place described to him as if he were an actual spectator!

TOWN TALK AND TABLE TALK.

The ultimate destination of the Crystal Palace is, I think, becoming the most subject of the town and table talk of the day. There seems likely to be a fierce battle fought upon the question, and from all appearances, the probably successful party is still doubtful. The agitation in favour of upholding the structure is certainly more lukewarm than might have been anticipated, while the party whose war-cry is "The Park, the whole Park, and nothing but the Park!" is indefatigable in its exertions. Lord Brougham's behaviour in the matter does him infinite credit. He was one of the staunch early opponents of the site in Hyde-Park; but now that the triumph of Mr. Paxton's edifice is so clearly a *fait accompli*—now that the general effect of the entire Exhibition has been secured, in the teeth of his old, and, as he avowed, mistaken opinion, and presented Mr. Paxton's petition. Lord Campbell's speech on the matter was certainly a triumph neither of reason nor jocularly. The grim *Jactata* wherewith it was studied are very characteristic. Whatever may be "Plain John's" capabilities, joke-making is certainly not amongst them; and his efforts in the way strongly remind one of the worthy Dutchman who, when shocked by Juniper over the chrys, in his anxiety to obtain a character for liveliness. Connected more or less with the Crystal Palace have been the several suggestions which have been circulated for throwing glass roofs over several of the principal thoroughfares, turning them, in fact, into vast arcades; and the still bolder scheme hinted at of arching a square or two with the same transparent covering. Lincoln's Inn-fields, for example, converted into a vast glazed flower and winter garden, held, at all events, a central position, forming, as it does, almost the very heart of London. The smoke, however, would be the great drawback. A fortnight's muggy weather would strew the whole surface of the glass with more "blacks" than there are in Africa, while nothing like the fine fresh air, which ought to breathe among the fruits and flowers of any garden, winter or summer, could, we fear, be entrapped beneath the glass athwart the roofs and chimney-pots.

Many of our readers have probably seen the unique letter of Bendigo, the "istic" champion of England, in indignant reprobation of the

French style of boxing with hands and feet, some specimens of which have lately been exhibited at various metropolitan gymnasias. After all, the professors of the noble art of self-defence have the strangest style of logic, and the most extraordinary notions of civility. They call their science "self-defence," whereas it consists just as much, or perhaps, more, in the art of offending as of being defended. They punch the head, rather than guarding your own. Again, they use the less formidable weapon, virtuously indignant if the feet be used to help the hands, and denounce the French mode of the *savals*, just as an orthodox Churchman would repudiate Mormonism, for instance. To people, however, out of the ring, there does not seem such vast difference in getting one's eye blackened by a blow from a fist, from the same catastrophe taking place thanks to a blow from a foot. Indeed, except when heavy shoes or clogs are used, one would think that the foot is the less formidable weapon of the two. Mr. Bendigo can double up his hands and fingers so as to convert them into two solid lumps, about as hard, we should suppose, as cannon-balls; but he can do nothing of the kind with his feet and toes: so that his pathetic complaint about the bloodthirstiness of the admirers of the *savate*—in which, by the way, there is far more fun than in boxing, produced by the incessant falls of the contestants, and the size hold of each other uplifted ankles does not appear to be very well founded. Another curious fallacy of the admirers of the "ring" is, that as fists go out, knives necessarily and inevitably come in. These good gentlemen can never conceive the notion of people living together without attempting to do violence to each other in some way. But do not the same instincts which are gradually suppressing the boxing as one of our "instincts," naturally and necessarily suppress stabbing, which is certainly more fatal and dangerous than boxing, as to kicking as well as killing, the notion that it is a "fool play" is merely founded upon conventional regulations. The "ring," or whoever was the Numa who first drew up its code, might have decreed that boxers should only strike with the right hand—that a blow from the left would be "foolish." The left hand was not, however, forbidden. The feet were. But the admirers of the "ring" are so stupid that they try to try to beat each other brains into a state of softness—ought to try to be more reasonable in their premises, and more logical in their conclusions.

Talking of boxing, and the good old times when it flourished—a novel has just been published by Lord William Lennox, containing what purports to be a true picture of what Westminster school was in the first quarter of the present century. I presume, from the matter-of-fact tone and style of the book, and from the numerous allusions to real persons, ages which it contains, that the delineation is to be accurate, and as literally *bona fide* picture. If so, there has been nothing for a long time published more startling. The leading Westminster boys are represented as being in the constant practice of visiting and consorting with the celebrated flash thieves, burglars, and horse-dealers who then infested the precincts of Tottenham. The names and history of many of these rascals are given, and their career of crime, and the manner in which they suffered. One of these, the "famous William Habberley," a Westminster boy, Percy Hamilton—a mere sobriquet, as most people who read the book will think, for the noble author—states it was his "greatest ambition to be introduced to." Accordingly, his ambition is gratified, and a scene sketched in which the worthy in question, who is said to have been "the thickest fence on town," that is, the most accomplished and convenient receiver of stolen goods, is represented as, in the full hearing of the young Westminster gentlemen, giving directions to his *pole* for the secure disposition of certain stolen property, and the baffling of the police. The cool *naivete* with which all this is told, and the impression so frankly left upon the reader's mind, that the author never had any idea that there was anything in the slightest degree discreditable in the conduct of the boys, and that all this is quite curious in its way, and certainly throws a startling light upon the moral discipline of great schools, at all events, in the period in question.

The scientific debates held by the congress lately assembled at Ipswich were rather cavalierly treated by the newspapers, who fought shy of the sections, and laid themselves out more for the sayings and doings of Prince Albert. In the regions of chemistry, however, some of the most remarkable remarks were made. Alchemy is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please. Chemistry is not a process in which people now-a-days have much faith. They regarded it as a sort of alchemy and self-denying mildness and civility of contempt, the beseeching old transmutter of metals, poring with white beard and shaking skinny hands over his everlasting crucibles, and think with a chuckle what a stupid old zany he must have been to dream that bad piece made of lead and pot-metal could be transmuted into shining silver. Not so, gentlemen, if you please.



THE AGRICULTURAL DEPARTMENT.

THE AGRICULTURAL DEPARTMENT.—CLASS IX.

THE extra attraction of the Cattle Show at Windsor has brought an immense number of agriculturists from all parts of England, and, as may be expected, Class 9 of the Great Exhibition has been unusually crowded of late; in fact, there has been scarcely room to move, without finding oneself entangled amongst the innumerable prongs, knives, spikes, and other formidable-looking apparatus here offered for the inspection of the farmer, and exciting the wonder of the uninitiated.

Class 9 has received, ever since the opening of the Exhibition, a large amount of attention from all classes, and especially from foreigners, numbers of whom may always be found examining with great interest the details of the various machines, and discussing their numerous advantages. They have also given orders for an immense number of every description. Nor have the English farmers allowed so splendid an opportunity to pass by of setting themselves up with a fresh stock of improved implements, one firm alone having received orders at their factory, since the opening of the Exhibition, for £4000 worth of agricultural implements, to be executed

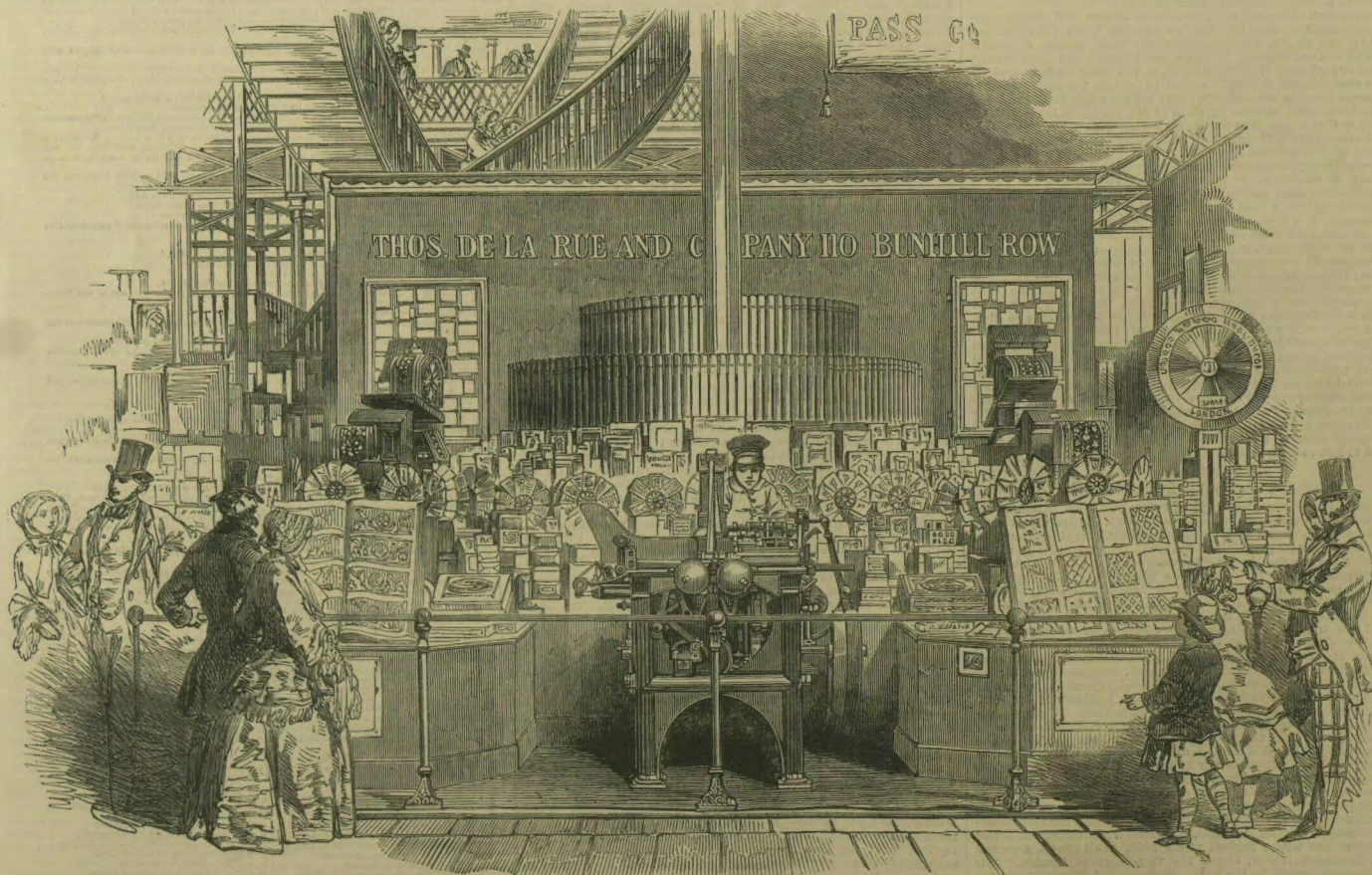
similar to articles exhibited by them in Hyde Park. But perhaps the most gratifying sight in visiting this class is to watch the interest taken by the large number of agricultural labourers in the immense variety of things here exhibited, and upon which they are well able to form opinions. To these men an exhibition of their own everyday working gear, of such variety, beauty, and ingenious design must be a great treat. Their masters have been in the habit of seeing similar collections at the annual agricultural shows; but the labourer, who seldom leaves the land on which he works, can have had but few opportunities of seeing more than the old-fashioned implements of his own locality; hence much of the absurd prejudices so frequently found among this class, but which this Exhibition, more than any other thing of this time, will tend to remove. Of the immense variety in the form of the tools he uses, he could have formed no notion. There are a hundred ploughs in this class, no two of which are precisely alike. That a great change has of late taken place in the opinions and practice of the British farmer, there can be little doubt; for many of the ingenious contrivances (for their advantage as well as that of the public) here exhibited have been many years in forcing

their way with these practical men, who invariably have heretofore set their faces against them simply because they were new. This is not now the case; agricultural machinists are well supported by the farmers, who buy immediately anything that is offered as an improvement with a fair chance of success. This is caused by their now being driven to study the principles of the machines they use, and which enables them to form better judgments of what they should purchase.

One may often now observe gaitered gentlemen from the country opening fire-doors of engines, counting tubes, and discussing the relative merits of oscillating trunks or fixed cylinder engines, in the most learned manner, of whose very existence a short time since they were utterly ignorant. Let us hope that these are some of the many benefits we shall receive from the more enlightened policy now pursued in reference to agriculture.

DE LA RUE'S STALL.

The annexed Engraving of the stall of the Messrs. De la Rue will afford perhaps agreeable reminiscences to the thousands who have watched the process of envelope-making by the ingenious machinery here employed, which we described in a previous Number.



DE LA RUE'S STALL.



EXTERIOR OF THE CRYSTAL PALACE ERECTED IN HYDE PARK FOR THE EXHIBITION OF THE INDUSTRY OF ALL NATIONS.

OPENED THE 1ST OF MAY, 1851.

SOUTH-EAST VIEW.